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LITERATURE

The History of Scottish Poetry. By David Irving, LL.D. Edited by John Aitken Carlyle, M.D. With a Memoir and Glossary. (Edinburgh, Edmonston & Douglas.)

Among the many valuable services which the late Dr. Irving rendered to modern literature, none was more commendable in itself and more calculated to be of lasting benefit to the student, than his attempt to write a somewhat exhaustive History of Scottish Poetry. It was his desire to do for Scotland what Warton, in his compendious volumes, had already done for England: The task, however, reduced itself in his case to narrower limits; for, in chronicling the birth and growth of Scottish Poetry, Dr. Irving had to deal only with one subdivision of the poetical literature of a nation. The result is now before us in a posthumous publication, which brings down the narrative to the beginning of the eighteenth century. On the whole, the attempt has been successful. The book has its bare intellectual merits, apart from the fact that it is the only work of the kind which deals at all satisfactorily with the subject; and not the least of those merits is the broad truth-loving and scholarly manner in which the author adopts and collates the suggestions of former writers. Dr. Irving was thoroughly impartial in his love for an important but somewhat neglected theme. He had few facts to bring forward, but he had novel deductions to draw from facts previously ascertained. His book will, consequently, have its value, if only as a work of occasional reference. Having thoroughly appreciated the weight of his materials, he digested those materials in a sensible way before putting pen to paper; and as he succeeded in writing in a healthy, philosophical spirit, the general positions he assumes are really unassailable.

The history commences with an elaborate discussion, neither very original nor profound, on the origin of the Scoto-Saxon dialect, or the ancient language of the south of Scotland. The hypothesis that the language of the Picts was a dialect of the Celtic, the hypothesis of Geddes, Chalmers and Sir Walter Scott, and that the Picts were consequently a Celtic people, is met by Dr. Irving with the question—By what extraordinary means could a distinct race of men, placed in such circumstances, be induced to reject their original language and to adopt another? Admitting the possibility that the primitive population was composed of Celts, it is reasonably to be conjectured, when we call to mind certain suggestions of history, that the primitive inhabitants were supplanted in the south by new settlers—branches of the Scandinavian or some other Gothic tribe.

If this conjecture be admissible, we have a ready-made answer to all hypotheses founded on the fact that many Celtic names of places have been retained where the inhabitants have long ceased to speak the Celtic language. French was spoken at an early period in the court of Scotland, and French words soon found their way into popular use; and nothing is more obvious than the inference, that the language with which we find this French incorporated was not Celtic. Dr. Irving appears to agree with Pinkerton, that the Picts were not of Celtic, but of Scandinavian origin, and that, as a consequence, their language and that of the Saxons must have been two versions of the same original tongue. After exhausting a wealth of argument on this subject, he naturally

concludes that the southern population of Scotland derived their language from the Scandinavians, and that they may also be supposed to have derived their poetry from the same source. Then follows a brief examination of the origin of romances of chivalry. Here Dr. Irving differs little from Bishop Percy, in believing that the Scotch and English metrical romances of the Middle Ages had their origin in the historical ballads of the Gothic bards and scalds; but he has something to say relative to the theory which Warburton adopted from Salmasius, viz., that this romantic fabling was primarily borrowed from Arabia—a theory which both Percy and Tyrwhitt successfully attempted to demolish. Dr. Irving continues:—

“Other writers persuade themselves that Armoria was the cradle of romantic fiction; nor is this opinion entirely destitute of plausibility. The natives of that country were of a Celtic origin; and they are said to have afforded a place of refuge to a large colony of Britons, who, flying from their Saxon conquerors, carried along with them such historical records or traditions as they possessed. In this manner we may suppose the marvellous tales of King Arthur, and his Knights of the Round Table, to have been imparted to the early poets of France; and it is at least certain, that even the Norman poets frequently profess to have derived their stories from the lays of Armoria. It is not perhaps very safe to adopt any one of these hypotheses, to the exclusion of the other two; and Mr. Ellis is of opinion, that they are by no means incompatible. There is, as he conceives, no absurdity in supposing that the scenes and characters of romantic story were, to a great extent, derived from the Armorians, or from the Welsh; that much of the colouring, and perhaps some particular adventures, may be of Scandinavian origin; and that occasional episodes, together with some portion of the machinery, may have been borrowed from the Arabians. ‘In fact,’ as he very ably remarks, ‘there is reason to believe that critics, in their survey of Gothic literature, as well as of Gothic architecture, have too hastily had recourse to a single hypothesis, for the purpose of explaining the probable origin of forms and proportions which appeared unusual, and of ornaments which were thought to arise from a wild and capricious fancy; and in both cases it will perhaps be found that invention is often nothing more than accidental association, and that what has been attributed to originality of design, was only the result of an awkward attempt to combine incongruous materials.’ Human nature is in all ages and in all countries essentially the same; and similar customs are to be traced among tribes of mankind the most widely removed from each other in time and place. When some modern writers described the process of tattooing, so prevalent among the savages of the present age, they were not perhaps aware that Herodotus had discovered the very same custom among the Thracians, and Xenophon among the Cappadocians. When we trace a similar vein of poetry in very remote regions, we must not in every instance impute this similarity to the force of imitation; the Scandinavians and the Arabians, without any mutual communication, might each devise their peculiar order of giants, dragons and enchantments; nor is it necessary to have recourse to the agency of the Crusades, in order to account for the propagation of those exuberances of imagination which seem to be the spontaneous production of almost every climate.”

Dr. Irving next proceeds to a close examination of the various theories relative to the origin and use of rhyme. He believes with Goldsmith, that rhymes are of older date than the Roman dactyl or spondee, and that the theory which describes them as an innovation on the poetry of the ancients, is inadmissible, because rhymes are to be found in the works of most of the classical poets. Were quotation necessary, instances might be multiplied to prove that Dr. Irving was right in adopting

the theory of the ‘Enquiry.’ Homer himself employed rhyme in other than accidental combinations; and Aristotle particularized this among the other merits of Homer’s poetry. So did Aristophanes, Euripides, Anacreon, Horace, Propertius and others. But perhaps the earliest example of the use of rhyme is to be found in the recurrence of similar sounds, which we find employed in the Old Testament. In the vernacular poetry of the northern nations, rhyme does not appear to have been introduced at a very early period. Olfrid, a monk of Weissenberg, composed a work in German rhyme about the year 870. Mr. Turner, however, has referred many Welsh rhythmical poems to as early a period as the sixth century. According to Tyrwhitt, rhyme was introduced into English poetry about the reign of Henry the Second, when Layamon, a priest, translated from the French of Wace a fabulous history of the Britons, entitled ‘Le Brut,’ which Wace himself had translated from the Latin of Geoffrey of Monmouth. The greater part of Layamon’s translation, by the way, is without rhyme and metre, thus resembling the old Saxon poetry; but it contains a number of short verses, of unequal length, though rhyming together pretty exactly; and in some places the French octosyllabic measure is successfully imitated. That the art of rhyming originated with the French provincial poets, or Troubadours, which has been asserted, is obvious absurdity. That it was rather a spontaneous combination of pleasing sounds, palpable to the fine ear in most languages, seems highly probable. It is to be remarked that rhyme has been too often confounded with rhythm; the less severe cadence of which latter depends on emphasis, instead of quantity, and which is not reducible to the laws of prosody. Perhaps the most extensive specimen of rhythmical versification occurs in the ‘Instructiones adversus Gentium Deos,’ by Commodianus, who is supposed to have lived about the year 270. But the same species of versification was also cultivated among the Greeks.

The poetry of Scotland, Dr. Irving justly observes, was only the poetry of one subdivision of a nation, neither remarkable for its antiquity, nor comprehending any considerable extent of population; but from the distribution of the soil, the successful cultivators of Scottish poetry were by no means few in proportion to the number of people who spoke the Scottish language. First on our list appears Thomas Rymour, more properly (we think) Thomas Learmont, who is popularly known as Thomas the Rhymer or Thomas of Erceldoune. Erceldoune is a village situated near Melrose, in the county of Berwick; and here, in a tower the ruins of which are still visible, Thomas is supposed to have flourished about the year 1280,—the date when he is said to have prophesied the death of Alexander the Third. He was generally supposed to possess the gifts of prophecy and divination. In this prophetic capacity, he is alluded to by Barbour, Bowes, Winton and many other early writers; and Leslie mentions him in connexion with “the wizard,” Michael Scot. His ‘Whole Prophecies of Scotland, England, Ireland, France and Denmark,’ which was first printed by Waldegrave in 1603, still continues to be hawked about his native land. But it is chiefly as the reputed author of the famous romance of ‘Sir Tristrem’ that Thomas of Erceldoune is to be remembered. The manuscript copy of this romance, written on vellum and containing some forty poems and fragments of poems, the language of most of which is English, was presented to the Advocates’ Library in 1744, by

Alexander Boswell, Lord Auchinleck, then one of the Judges of the Court of Session.

Dr. Irving's way of accounting for the numerous English phrases which occur in 'Sir Tristrem,' viz., that some English copyist changed the language from Scotch into English as he wrote, is as ingenious as it is inadmissible. The truth is, Thomas the Rhymer's claim to the authorship cannot be supported by anything like satisfactory evidence. The very first stanza mentions Thomas in the third person; and the language is indisputably English. Nor, even, on the bold hypothesis of Sir Walter Scott, can we ascribe to Thomas the authorship of another metrical romance, 'Horn Child; or, the Geste of Kyng Horn,' the language of which is certainly Saxon, and which Bishop Percy could not refer to a later period than within a century after the Conquest. More reasonably may we affiliate on him the singular production entitled 'Thomas off Erseldoune,' three different manuscripts of which have been preserved. The author writes sometimes in the first and sometimes in the third person, but the name of Thomas repeatedly occurs.

We should have wished to devote space to a detailed account of the romance of 'Sir Tristrem,' but we find ourselves compelled to refer the reader to Dr. Irving. The romance, by whomsoever written, is one of great beauty. The subject is the popular one. Tristrem, whom the French and Germans call Tristan, is one of the popular heroes of romance, and his adventures were sung far and wide in the Middle Ages. The tale was at length extended and modified into a prose romance, originally written in French, and afterwards translated into Spanish and Italian. Sir Tristrem was sung by the Continental poets long before the birth of Thomas the Rhymer. He is a prominent character, it will be remembered, in the 'Morte d'Arthur,'—a volume compiled, by Sir Thomas Malory, from the French romances.

"Besides Sir Tristrem," says Sir Walter Scott, "there still exist at least two Scottish romances which, in all probability, were composed long before the conclusion of the thirteenth century. They are entitled 'Gawen and Gologras' and 'Galan of Galoway.' Dr. Irving ascribes these poems to the fourteenth, instead of to the thirteenth century, arguing their close resemblance in language, diction and structure of stanza, to the 'Pystyl of Swete Susan,' a poem which Winton ascribes to one Huchowne, supposed to be "the gude Schir Hew of Eglington" mentioned by Dunbar. Both these romances celebrate the exploits of Arthur and the Knights of the Round Table. They are written in intricate rhymes, full of alliterative versification. Another poem of the same age is entitled 'The Taill of Rauf Coilzeare, how he harbreit King Charles,' the subject of which resembles a well-known adventure of the Gude-man of Ballangeich.

We next come to John Barbour, Archdeacon of Aberdeen, the contemporary of Chaucer. Barbour's great work is 'The Bruce,' the earliest known edition of which was published at Edinburgh in 1616. Dr. Irving acknowledges the literary merits of this poet:—

"Barbour was evidently skilled in such branches of knowledge as were then cultivated, and his learning was so well regulated as to conduce to the real improvement of his mind: the liberality of his views and the humanity of his sentiments appear occasionally to have been unconfin'd by the narrow boundaries of his own age. He has drawn various illustrations from ancient history, and from the stories of romance, but has rarely displayed his erudition by decking his verses with the names of ancient authors: the distichs of Cato, and the spurious productions of Dares Phrygius and Dictys Cretensis are the only profane books to which he

formally refers. He has borrowed more than one illustration from Statius, who was the favourite classic of those times, and who likewise appears to have been the favourite of Barbour. The more chaste and elegant style of Virgil and Horace was not so well adapted to the prevalent taste, as the strained thoughts and gorgeous diction of Statius and Claudian. The manner in which he has incidentally discussed the subject of astrology and necromancy, may, I think, be specified as not a little creditable to his good sense. It is well known that these branches of divination were assiduously cultivated during the ages of intellectual darkness. The absurdity of astrology and necromancy he has not openly attempted to expose; for as the opinion of the many, however unfounded in reason, must not be too rashly stigmatized, this might have been too bold and decided a step. Of the possibility of predicting events he speaks with the caution of a philosopher; but the following passage may be considered as a sufficient indication of his deliberate sentiments:—

And sen that ar in sic weynyng,
For owtyne certante off wityng;
Me think, quha sayis he knawis thingis
To cum, he makys gret gabingis.

To form such an estimate, required a mind capable of resisting a strong torrent of prejudice; nor is it superfluous to remark, that in an age of much higher refinement, Dryden suffered himself to be deluded by the prognostications of judicial astrology. It was not however to be expected that Barbour should on every occasion evince a decided superiority to the general spirit of the age to which he belonged. His terrible imprecation on the person who betrayed Sir Christopher Seton, 'In hell condampnyt mot he be!' ought not to have been uttered by a Christian priest. His detestation of the treacherous and cruel King Edward induced him to lend a credulous ear to the report of his consulting an infernal spirit. The misfortunes which attended Bruce at almost every step of his early progress, he attributes to his sacrilegious act of slaying Comyn at the high altar. He supposes that the women and children who assisted in supplying the brave defenders of Berwick with arrows and stones, were protected from injury by a miraculous interposition. Such instances of superstition or uncharitable zeal are not to be viewed as marking the individual: gross superstition, with its usual concomitants, was the general spirit of the age; and the deviations from the ordinary track are to be traced in examples of liberal feeling or enlightened judgment."

The account of Barbour, which is written in a high spirit of appreciation, is supplemented by a notice of Andrew Winton, a brother ecclesiastic, and the author of the 'Orygynale Cronykyll of Scotland.' To understand this chronicle properly, the reader must consult Dr. Irving; but we may remark that the chronicle or history was followed closely by Buchanan. Here is an extract, showing the plan which Winton prescribed to himself:—

The tytill of this tretis hale
I wyl be cauld Orygynale;
For that begynning sall mak clere
Be playne proces owre matere;
As of angelis, and of man
Fyrst to rys the kynde began;
And how, eftir thare creatioun,
Men grewe in-tyl successioun,
Wyde sprede in-to thare greys,
Thare statys, and thare qwaliteis,
Tyl the tyme all Nywa kyng
Ras, and tuk the goweryng
Of Babylon and Assyry.
Fra hyme syne dystinctly
It is my purpos tyl afferme
This tretis in-tyl certane terme,
Haldand tyme be tyme the date
As cronyklers be-for me wrate,
Regyrrande the correctioun
Of grettere of perfectioun.
For few wrytis I redy fande,
That I outht drawe to my warande:
Part of the Bybyl, wyth that that Perys
Comestor eklyde in his yherys,
Orosius and Frere Martyne,
Wyth Ynglis and Scottis storys syne,
And other incedencies sere,
Accordand lyk tyl curre matere.
To this, my wyt is walowide dry,
But flour or froyte; bot noucht-for-thi,

To furthre fayrly this purpos,
I seek the sawoure of that ros
That spanysys spredys and evyre spryngis
In plesans of the Kyng of Kyngis.

The story of Macbeth and the three weird sisters, as quaintly told by Winton, is the original of Buchanan's version.

Next in the catalogue of Scottish poets appears the name of the royal bard, King James the First, the second son of Robert the Third, by his queen Annabella. His principal literary performance is 'The King's Quhair,' written while he was in captivity in London. It is preserved in a single manuscript, which formerly belonged to Selden, and is now in the Bodleian Library at Oxford. Its subject is the lady who afterwards became James's queen, and whose praises are sung in strains of genuine poetry. Dr. Irving does not fail to point out the fact, that the author was a zealous imitator of Chaucer and Gower (both of whom, by the way, are mentioned in the poem by name); and, in the course of his remarks, he adduces the following coincidence:—

O very goste, that errest to and fro,
Why nyth thou flyen out of the wofullest
Body that ever might on grounde go?
O soule, lurking in this woful neste,
Fly forthout myn herte, and it breste.
Chaucer's 'Troilus and Creseide,' bote in.
O besy goste, ay flickering to and fro,
That neuer art in quiet nor in reste,
Till thou cum to that place that thou cam fro,
Quiklich is thy first and veray proper rest.
Poetical Remains of James the First.

The 'Remains of James the First' have been popularized to some extent by the edition of William Lytley, published at Edinburgh in 1783; but up to the present hour no edition has been published which does not contain numerous errors.

We are surprised to find that Dr. Irving altogether omits James the Fifth, the famous 'Gude-man of Ballangeich,' from the list of Scottish poets. He agrees with Ramsay, Tytler, Pinkerton and Ellis, in ascribing the authorship of 'Pebelis to the Play' and 'Christis Kirk of the Grene' to James the Fifth.

We have not space to follow Dr. Irving in his enumeration of certain smaller poets, "many of whom are known only by name"; nor in his account of Robert Henryson, schoolmaster of Dunfermline, who wrote a sequel to Chaucer's 'Troilus and Creseide,' but whose principal work was a collection of thirteen fables. Passing these over, we come to William Dunbar, greatest of all the early Scottish poets, greatest by far of those who flourished during the reign of James the Fifth. Dr. Irving, in common with all previous biographers, has found the record of the poet's personal history and character extremely scanty. Dunbar appears to have been in youth a novice of the order of St. Francis, but there is some reason to believe that he studied at Oxford. He travelled greatly, and early in life imbibed the spirit of a reformer. The time and manner of his death are unknown; but he was dead in the year 1530, when Sir David Lindsay composed his 'Complaynt of the Papingo.' Space forbids our entering into the particulars of his life and poetry. On the whole, Dr. Irving's notice is fair and discreet; commenting modestly on the criticism of others rather than avowing any absolute criticism of his own. It is to be remarked, that Dunbar's tale of 'The Twa Maryit Women and the Wedo' contains the only specimen of alliterative blank verse which the Scottish language affords, and bears a great resemblance to the alliterative Anglo-Saxon and Icelandic poetry.

The translation of 'The Æneid,' by Gavin Douglas, the most learned of the early Scottish poets, is rather severely condemned for its affectations and modernizations of the original

text; but Dr. Irving does full justice to the same author's allegorical poems, 'The Palace of Honour' and 'King Hart.' The latter poem bears a striking resemblance to Phineas Fletcher's 'Purple Island.' The heart, the fountain of life, is personified, and goes through numerous adventures. The picture of King Heart in the pride of youth, surrounded by Valour, Strength, and other companions, is as good in its way as some portions of 'The Faerie Queen.' Some portions of Douglas's translation of Virgil appear to us full of rough vigour. It was the first metrical translation of a classic which had yet appeared in English, although Caxton had published a prose romance on the destruction of Troy. It appears to have suggested the translation of Surrey, to which it bears a very strong resemblance. It is remarkable that the catalogue of Scottish literature contains only two complete translations of Virgil, those of John Ogilby and the Earl of Lauderdale. The version of the latter was highly commended by Dryden, who adopted many of the lines.

We must dismiss in a single paragraph a number of poets and poems. 'The Freirs of Berwick,' a comic story, attributed by Pinkerton to Dunbar, contains genuine humour. It is the original of 'The Monk and the Miller's Wife' of Allan Ramsay. Another curious poem, which Dr. Irving reasonably ascribes to as early a period as 1548, is entitled, 'The Thrie Tailles of the Thrie Priests of Peblis.' John Bellenden, an ecclesiastic, known as the translator of Hector Boyce's 'History of Scotland,' wrote some good allegorical poems; and an anonymous contemporary translated Boyce's 'History' into rough verse, the manuscript of which, containing 70,000 lines, is preserved in the University of Cambridge. Bellenden, indeed, lived at a time when Scotland was rich in writers of verse. James Inglis, Abbot of Kinross, attended the Court of James the Fifth, and was known as a poetical student. His works have entirely perished. We think Dr. Irving errs in including in his History the name of Alexander Barclay, who was essentially an English poet, notwithstanding the fact that he is said by some to have been a native of Scotland. Indeed, the place of his birth has never been decided by direct evidence.

We next come to one of the most vigorous promoters of the Reformation,—to the elegant and gifted Sir David Lindsay, who was born at the very close of the fifteenth century. Lindsay, like Buchanan, loved to castigate the priesthood, and he did so with an ability which must have startled his enemies. His verses are very numerous. But the most remarkable of his productions is his 'Satyre of the Three Estaitis,' the earliest specimen that is now to be found of the Scottish drama, and which appears to have been acted before the King and his court at Linlithgow, in the year 1539. We learn from Charteris that it occupied nine hours in representation. It is a highly powerful, but very improbable, morality. While on this subject, it may be well to mention that Dr. Irving seems to have dealt very incompletely with the Scottish drama; but this is a defect, not of the historian, but of the history itself. The progress of the drama in Scotland has been both obscure and slow, and its early dawn there is involved in almost total darkness. Dr. Irving, however, makes the best of his theme, and succeeds in putting forth some intelligible data.

Passing over such names as Maitland, Arbuthnot and Temple, we come to the period of James the Sixth, whose court was a complete temple of the muses. The King himself; Buchanan, Keeper of the Privy Seal; Thir-

stone, who afterwards kept the seal, were all ardent votaries of the muses. Thomas Hudson, a follower of the Court, translated, at the King's request, Du Bartas's story on the poem of 'Judith.' Another court poet was William Fowler, who translated a portion of Petrarch. Again, we have John Napier, of Merchistoun, whose name is familiar to men of science, and who published some queer verses in his exposition of the Book of Revelation. King James the Sixth was not only an astute politician and a patron of literature, but also a very voluminous prose and verse writer. His poems are entitled to considerable respect for their excellent versification; but it seems to us that they lack that air of nationality which gives flavour to the writings of most of the early Scottish poets. We must not forget to mention in this place the name of Zachary Boyd, who wrote a multitude of miserable rhymes, but who was a highly pious and respectable old gentleman.

From the close of the reign of James the Sixth to the early part of the eighteenth century, the history of Scottish poetry is a barren subject; and Dr. Irving fails to make much way at this stage. The names of Sir William Alexander and Drummond of Hawthornden are well known to every reader. The last name on Dr. Irving's list is that of Lady Wardlaw, the real or imputed author of 'Hardyknots.'

We have dismissed the book before us as briefly as was possible; and we must, in conclusion, commend the industry which produced a work so useful. Dr. Irving's researches are exactly made, and their results are fairly stated. The best characteristic of this history is its modesty—a quality which we are not often permitted to attribute to our Scotch neighbours. Its one heinous fault is an imperfection arising from the author's total neglect of the Scotch ballads,—without an impartial estimate of which no history of Scottish poetry can be held complete. But after an impartial survey of its contents, we are enabled to commend it as a work which, though neither profound nor brilliant, will never mislead the inquiring student.

Reminiscences of a Veteran; being Personal and Military Adventures in Portugal, Spain, France, Malta, New South Wales, Norfolk Island, New Zealand, Andaman Islands and India. 3 vols. (Skeet.)

LIKE a good epigram, this work keeps its strong point for a conclusion. The author refrains from publishing his name on the title-page, but adorns the last leaf of the last volume with his *carte de visite*, beneath which appears, in capital letters, the laconic announcement, "Used Up." The portrait thus put before the reader is that of a short, thick-set gentleman, seated in an arm-chair, with a sideboard in the background, grasping with his right hand a cane, the length of which is altogether out of proportion with its owner's height, and holding in his left hand a hat. With a sullen and obstinate expression, which by no means lessens the unpleasant effect of a decidedly unattractive countenance, the used-up veteran scowls malignantly at society over a ragged white moustache and Newgate fringe, and looks as much like a bull-dog as a gentleman can look. Such is the aspect of "the Veteran," who is no less a person than Lieutenant-Colonel Bunbury, C.B., late Lieutenant-Colonel of the 80th regiment. The gallant officer, as his portrait shows, is not only a man with a grievance, but a man who, under every combination of circumstances, would make it his rule to have a grievance; a man, in fact, who without a grievance would be utterly powerless

to enjoy himself. Of course, his grievance is the old, old grievance of veterans who, with many qualities that command respect, are so unfortunate as to think more highly of their services to their country than any one else does. The gallant Colonel has been passed over, set aside, and trodden on by "great people." He is still only Lieutenant-Colonel and a C.B., whereas he ought to be Commander-in-Chief. "He has been favourably mentioned by the Secretary of State for the Colonies, also by the Commander-in-Chief in India, and on another occasion by the Duke of Wellington. None of the usual rewards of the service have been, however, bestowed in his case; and he therefore presumes they are only given for more important services." Thus the Veteran tells the world of his wrongs, in the Preface. In the body of the work, however, he no longer presumes that the rewards *usually* bestowed in his case are *only* bestowed in other cases, but, throwing away all respect for himself and others, prefers a charge of injustice against his great captain, the Duke of Wellington. The reputation of Wellington does not need to be defended against the detractions of disappointed subordinates. It is enough, therefore, to express regret at the indiscretion of one who places considerations of public honour below the pleasure of giving utterance to emotions of wounded vanity and personal resentment. Colonel Bunbury has done duty efficiently in his time as a regimental officer; but it is only through his own trumpet that the world ever heard he displayed qualities fitting him for a post of high command. He has, however, seen long service, commencing in the Peninsular War and closing in India, where under his command the 80th regiment distinguished itself at the battle of Sobroon, and was, of course, rewarded by "being spoken of in the public despatch in a commonplace way." Out of respect, therefore, to the duration rather than the brilliance of the Veteran's professional career, we wish studiously to avoid saying anything that can give him unnecessary pain; and would laugh at the petulant egotism which has prompted the publication of his garrulous Reminiscences, rather than direct attention to that unchivalric greed of private advancement, which has eventually brought him to regard the noble profession of arms as nothing better than a trade by which money and titles may be won. Apart from their unsoldierlike tone, the "Reminiscences" are so rambling, ungrammatical, incoherent and prosy, that they rouse no more forcible feeling than surprise that a soldier who has grown old in active service, in various parts of the world, should have so little to record that is worth the trouble of reading. Of course, a gentleman cherishing the comfortable belief that, from youth upwards, his fellow-men have been conspiring to obstruct his proper elevation, regards himself as one formed at his birth in heroic mould. Even in tender childhood the gallant Colonel was noted for his "pluck." He disdained to fight any boy who was not altogether his superior in age, height and strength; but whenever he was so fortunate as to find an antagonist older than himself, he rushed at him and punished him fearfully. At school a master struck him with a cane, on which the pedagogue forthwith lost his pupil, who "quitted his control." At sixteen years of age, he flung a wine-glass full of wine into the face of a lieutenant-colonel, who had presumed to call him "a foolish boy." In the Peninsula he seems to have taken upon himself, generally, to supervise all the military operations of the Forces, and to keep Marshal Beresford in order. Of course, all the most lovely women of

Spain and Portugal were dying to marry him. As in love, so also in field-sports, the Veteran was, in his day, foremost. He rode splendidly, was a first-rate shot, and was universally admired wherever he went. Returning to England, at the termination of his Peninsula soldiering, he amused himself in Berkshire for many months, squabbling with his step-mother, and accompanying his sister on the flute whilst she played upon the piano. "I used to have also," says the Veteran, "my little quarrels with my sister, and generally over the pianoforte, when I accompanied her on the flute. She had great execution; but sometimes I would accuse her of playing out of time, when she would accuse me of being in fault more than herself; the truth probably was, that we were equally wrong." As time went on, the Veteran had his little quarrels with nearly every one he encountered; but in his Reminiscences it is not his wont to share the blame with his adversaries in the above generous manner. Much other gossip we have about the Veteran's family affairs,—his step-mother, tailor, address, high courage and consummate knowledge of the world. The gallant soldier's time, however, is not all given up to trivial pursuits. He takes care to look after his interests,—a duty, by-the-by, which, according to his own confessions, he never seems to have neglected. On one occasion his efforts met with a ludicrous failure, which with characteristic simplicity he communicates to the public, evidently quite unconscious of the delicate humour of "the Duke's note," with mention of which the narrative of the hoax is concluded:—

"On the following day I waited on Sir Herbert, who received me very kindly, saying, that the Adjutant-General had been speaking to him about me; but unless I was prepared to purchase, he did not see how I could be assisted; promotion by Brevet was now impossible. I had not the means of purchasing, or I suppose they would have given me an unattached Majority, and afterwards have brought me on full pay; so on taking leave of him, I thanked him for having re-appointed me to a regiment without having called upon me to pay the difference (511*l.*), considering my claims and that I was so junior an officer. His reply was remarkable: 'Captain B—, although to hold out hopes would be to deceive you, I must say that I do not know of any officer of your rank and standing in the army with claims superior to yours.' I reported to my friend the Adjutant-General the result of my interview, and he now recommended me to write to Lord Fitzroy Somerset, to whom the memorial I have spoken of was addressed; his lordship was then Surveyor-General of the Ordnance, and in addressing my letter to him at the Ordnance office, I was not aware that he had left town that morning on a particular mission to Madrid, but I received an answer in the following words:—

"The Duke of Wellington presents his compliments to Captain B— and in reference to his letter to Lord Fitzroy Somerset, of the 8th instant, begs to inform him that it is quite impossible for the Duke even to take into consideration his claims to promotion by Brevet, till he shall have received the permission of the Commander-in-Chief so to do."

'January 12, 1823.'

—To receive an epistle from the Duke was an honour I did not expect, and I confess I rather surprised me. I took the letter to the agents. Mr. C— at once told me that the letter was not in his Grace's handwriting, and moreover to his certain knowledge the Duke was then on a visit to the Duke of Athol, in the Highlands. I went in a towering rage to the Ordnance office, and showing the envelope enclosing the note which had thus been addressed to me, demanded of some of the clerks whether they knew the handwriting, and they told me it was that of Mr. P—. On seeing the note in my hand, he at once guessed the object of my visit. He told me my letter ought to have been sent to Lord Fitzroy's private residence if I

had meant it for his perusal solely, but seeing it addressed at the Ordnance office, he naturally conceived that it was on the business of the department, and therefore opened it. 'But on what authority did you answer it?' I exclaimed, 'and in the name of the Duke of Wellington, who to my knowledge is not in town.'—'Because I am aware that it would have been his answer had I forwarded your letter to him, for should his Grace once enter into the claims of the officers who served in the Peninsular war, he would be inundated with similar applications. If however you are not satisfied, I pledge you my word of honour your letter shall be forwarded should you again address his Grace; but you will find his answer just as I have by anticipation written it.' I declined, and this incident deterred me for twenty-five years from renewing my application. At the expiration of that period I did so, at the same time sending the Duke this identical note, to explain why I had delayed urging my claims for so long a period. His Grace was then Commander-in-Chief. On returning to me the note he did not say it was not his writing, but put on the envelope, 'You had better keep this for some future occasion.'

The occasion on which the Duke gave the Veteran this delicate hint was, doubtless, subsequent to the following correspondence, in which Colonel Bunbury, with his customary self-complacency, thinks the victory rests with himself:—

"Previous to this correspondence taking place, a discussion occurred in the House of Lords on the subject of army flogging, in which the Duke took a very prominent part, cautioning their Lordships against curtailing the powers of officers in command of troops, and painting in glowing colours certain circumstances which had recently come to his knowledge in a case of shipwreck, where but for the energy displayed by the officers in exercising the powers vested in them, the most fearful anarchy would have prevailed. The Duke of Grafton inquired whether these officers had been rewarded or promoted for the services they had performed? The Duke of Wellington, as reported in the *Times* newspaper, is understood to have replied that they had! This piece of humbug was too much for me, so I at once sat down and wrote the following letter:—

'Jernyn Street, 13th August, 1846.'

'My Lord Duke,—My attention having been directed to the debate in the House of Lords, reported in the *Times* newspaper of yesterday, where in reply to a question from the Duke of Grafton, "whether the officers alluded to in the instances of shipwreck, where their conduct had been such as to end in the saving of every individual, had been rewarded or promoted," your Grace is stated to have signified that they had, I beg leave most respectfully to point out an error which I have no doubt has been unintentional. I was Lieutenant-Colonel and commanded on the occasion of the wreck of the *Briton* and *Runnymede*, in November, 1844, with nearly six hundred men, women and children on board, in a desolate island; under most appalling circumstances, a state of discipline was maintained during the fifty-one days of their detention, and until their deliverance was effected, which called forth the admiration of your Grace and his Excellency the Commander-in-Chief in India; but I have not since been promoted, nor have I received any reward, as I beg to submit to the consideration of your Grace. That this was one of the wrecks alluded to, I am assured from the subject of debate, "Flogging in the army;" an expedient unavoidably resorted to on the Andaman Island when instances of drunkenness and insubordination had appeared, but which were promptly put a stop to by the infliction of corporal punishment on the four delinquents, and the certainty they all had when Martial Law was proclaimed, that discipline would be enforced with the strictest vigour. By that discipline which was so commended by your Grace, was I enabled to save so many from starvation, and lead these same men subsequently in the Punjab, where I always found them amongst the foremost in the performance of their duty, good soldiers, and where they

gained for me the recommendation of your Grace submitted to the Queen for my appointment with the other Lieutenant-Colonels in command of corps in Her Majesty's service to be a Companion of the most honourable Military Order of the Bath. Your Grace's letter confirming the sentiments of General Sir Hugh Gough on my conduct, during my charge on the Andaman Island, cannot be otherwise than highly appreciated and gratifying, coming from such a quarter. It has been my good fortune, my Lord, on other occasions to have been twice honourably mentioned in General Orders, three times in despatches, to have been twice thanked by successive Secretaries of State for the Colonies, but never, my Lord, to have received reward or promotion, but in the ordinary routine of a service of years thirty-nine, principally on the staff or in responsible commands, with the exception of my appointment to be a Companion of the Bath above alluded to in April last. I have the honour to be, your Grace's most obedient humble servant, THOMAS BUNBURY, Lieut.-Col. 80th Regiment.'

—Some friends whom I consulted, advised me not to send this letter, as the Duke might possibly order me out immediately to join my regiment in India; but I had already made up my mind to go out there, and I cared little for the order. It was sent, and in less than an hour afterwards I received the following reply:—

'London, 13th August, 1846.'

'F.M. his Grace the Duke of Wellington presents his compliments to Lieut.-Col. Bunbury. He has just now received the Lieutenant-Colonel's letter of this day's date. It is impossible for the Duke, and he declines to discuss with any gentleman what is reported to have passed in debate in the House of Parliament of which he is a member. If Lieut.-Col. Bunbury thinks that he has reason to complain that due notice has not been taken of his services, he should adopt the course usually taken by officers of the army, when any circumstance has occurred about which they desire to make a representation to the Commander-in-Chief. He should clearly specify the case in a regular military memorial, which would be fully considered. 'Lieut.-Col. Bunbury, &c. &c.'

The soldier, capable of publishing this reproach from his Commander-in-Chief, is clearly so cased and bolstered up with self-importance that ridicule cannot reach him.

We should add, that, in addition to the errors of taste and temper already mentioned, Colonel Bunbury introduces the names and affairs of private persons into his Reminiscences, in a manner altogether at variance with the laws by which gentlemen regulate their conduct.

Queensland the Field for British Labour and Enterprise, and the Source of England's Cotton Supply. With Map. By George Wight, Two Years and a Half resident in that Colony. (Street.)

THE excellence of the cotton grown in Queensland has, of late years, turned the attention of British manufacturers to that region of our Australian dependencies, as a field peculiarly adapted to the cultivation of the plant on which the prosperity of the mother-country so greatly depends, that it is incumbent on us to reduce to a *minimum* the chances of a deficient supply. In 1854, a leading Liverpool house declared the Queensland cotton to be equal to the highest class of Sea Island fibre; and since that time, Mr. Clegg, of Manchester, Mr. Haywood, Secretary to the Manchester "Cotton Supply Association," Mr. Bazley, and other competent judges, have borne emphatic testimony to the fineness and strength of Australian Cotton. "About five years ago a few bags of Moreton Bay (Queensland) cotton," said the last-named gentleman, two years since, addressing a Manchester audience, "were shipped to Liverpool, and I saw at once that, with such vastly superior cotton, yarn would be produced

finer than any that could be manufactured in India or Great Britain. I bought that cotton, carried it to Manchester, and spun it into exquisitely fine yarn. I found that the weavers of Lancashire could not produce a fabric from it, it was so exceedingly delicate; the weavers of Scotland could not weave it; nor could the manufacturers of France weave this yarn into fine muslin. It occurred to me to send it to Calcutta, and in due time I had the happiness of receiving from India some of the finest muslin ever manufactured, the produce of the skill of the Hindoos with this delicate Australian cotton. At the Paris Exhibition, some of this muslin was placed in the same glass case with a large golden nugget from Australia, and the two attracted much attention. The soil and climate of Queensland are capable of producing, with proper care, 600lb. yearly per acre of this exquisitely fine cotton. Two crops could be grown each year. I value this cotton at 1s. 3d. per lb., which would be equal to 40l. per acre. This is no over-estimate, for I have recently given 1s. 8d. per lb. for Australian cotton. Now, 40l. per acre is an enormous yield for any agricultural product; and I do not think such a profitable return could be obtained in any other country. Judging by what is done in the United States, a man with his family in Queensland could cultivate ten acres of land, which would yield 400l. per annum—a very high rate of profit. To turn Australian land to such good account labour is a first requisite; and in his chapters entitled 'White Labour or Black Labour, or Both?' and 'Our Cotton Farms,' Mr. Wight points out how, in his opinion, such labour would be best supplied. He urges the married men, of our small-farmer and peasant classes, who have wives and children, to emigrate and become peasant cotton-growers. A year's labour in Australia of a shepherd and his wife will, with care, enable them to defray the expenses of emigration; another year's labour will put them in possession of ample funds wherewith to enter on the cultivation of the fibre. "The labour of the small proprietors is more productive than hired labour, either black or white." But these small proprietors, to be successful, require the assistance of wives and children—the most willing and effective labourers that such farmers can command. The assertion that the extreme heat of Queensland forbids a general application of white labour to the soil, is met by Mr. Wight with ridicule and flat denial. The men who are reported as having died from the effects of the climate have, in most cases, merely fallen victims to strong drink. Persons of temperate habits enjoy excellent health in every part of the colony. "There are," says Mr. Wight, "every day in the year, 20,000 white men in Queensland more or less exposed to the sun, and yet the mortality is lower than in England." Mr. Wight would like to see a company formed for the purpose of sending out married labourers to Queensland, and cultivating cotton by their agency. Perhaps, of all his entertaining and useful treatise, the portion in which he propounds this scheme is the least practical. There would be grounds to mistrust a system of emigration carried out under the auspices of a joint-stock company. Of the prevailing and destructive intemperance of one class of Australian labourers Mr. Wight gives startling and pathetic evidence. The "gentleman" emigrant, the man who, before "going out to Australia," moved in the more refined circles of the mother-country, and has since sunk to the condition of a colonial servant, is too often a ferocious drunkard. He is an excellent subordinate as long as he can be kept from the dram-bottle. "Few will surpass him in working a dog with

sheep, or tracking, on the fleetest charger on the station, a mob of cattle or horses." But as soon as he receives the results of twelve months' honest labour, in the shape of a cheque for 40l. or 45l., he quits the station on which that sum has been earned, and does not return till he is once more penniless. Not unfrequently his expedition in search of enjoyment terminates at the nearest public-house, where, at the close of three or four days spent in copious potations of Australian brandy, and in "shouting," i.e. entertaining, all comers, he finds himself stripped of his worldly possessions, and endowed in exchange with an attack of *delirium tremens*. It is only occasionally that Mr. Wight indulges in such descriptive digressions. His main object is, to offer the public, in a cheap and condensed form, such results of his personal observations as may be of use to British farmers and workmen bent upon emigrating to Queensland; and though he has by no means exhausted an important subject, he gives many particulars and hints, and much sound counsel, for which, we doubt not, many an Australian emigrant will cordially thank him.

Narrative of the War in China in 1860. To which is added, the Account of a Short Residence with the Tai-ping Rebels at Nankin, and a Voyage from thence to Hankow. By Lieut.-Col. G. J. Wolsley. (Longman & Co.)

Narrative of the North China Campaign of 1860; containing Personal Experiences of Chinese Character, and of the Moral and Social Condition of the Country; together with a Description of the Interior of Peking. By Robert Swinhoe. With Illustrations. (Smith, Elder & Co.)

ALTHOUGH the Caesars of the Chinese War are dignifiedly silent, it is not so with their Lieutenants. These are beginning to exhibit their powers both in narrative and commentary, and there is no fear that the deeds of the heroes in the Flowery Land or the memories of the heroes themselves will be allowed to die out. To-day we have a brace of samples very much to the purpose. The one by a "soldier," the other by a "civilian." In their respective ways, both gentlemen have executed their tasks with credit and ability, and may reasonably look to much honour and some profit, as the result of their labours. Lieut.-Col. Wolsley narrates the story of the war in a pleasant, frank manner, with a graceful dignity, and without any shadow of affectation. Mr. Swinhoe is of a more gossiping character, as became a man who had to look to many small details; but he, too, recounts his story with skill and clearness, and conveys much information without wearying, and just enough amusement to excite, without fatiguing, the reader. The Lieutenant-Colonel leads us into the fight, and writes commentaries on it afterwards; the Civilian looks on, and we gaze with him, and listen to the *canards* reported by the audacious wits, and see as much of the people and their houses as with the Lieutenant-Colonel we witness of the armies and their camps. Both authors, as was indeed to be expected from English writers on such a subject, render ample justice to the fighting and other qualities of their adversaries. Occasionally, if we find details in each book which seem almost a *replika* of the other, this is only a testimony to the truth and often to the acuteness of observation and correctness of description of each author.

In mere ability of composition the Lieutenant-Colonel is a trifle a-head of his colleague, and the former is decidedly superior when, after narrating a series of events, he proceeds to make reflections upon them and on subjects

connected with them. This is especially visible on comparing the two accounts of the plunder of the Imperial Palace by the French. The latter do not look quite such ferocious plunderers in the soldier's as in the civilian's volume; and, moreover, the former gives his reasons for the conclusions at which he arrives on that plundering in particular, as well as on the system of looting in general.

As, however, the Lieutenant-Colonel, aware that the main incidents of the war are well remembered by us all, has not written his book so much with a view to reproduce the old scenes as to describe new ones in reference to his visit to the Tai-Pings, we turn to this portion of his work for samples of its quality. Of the alleged religious sincerity of those formidable and too-highly-professing rebels, he has but a very contemptible opinion. Traces of Christianity or of Christian spirit among them he sees none, and he treats the idea which discerns in an alliance with the Imperialists an antagonism against the Christian religion favoured by the Tai-Pings,—as a very shadowy and altogether untenable idea indeed.

The Heavenly King, Tien Wan, who is at the head of the new movement, seems to be a bad imitation of the Mormonite prophet, Joe Smith. He springs from the lowest classes, has picked up some elementary religious teaching from an American Baptist missionary, has taken some portions of Holy Writ to suit his own purpose, and, after making himself equal with the highest in Heaven and above the Son, he coolly asks the missionary in question to adopt this system and aid him in extending it. He has inferior Kings, like the Mormon "Angels," and the views of these heavenly rulers with respect to the ladies, not one of whom they covet, unless a message to that effect reaches them from the Almighty, might be adopted without reserve by Brigham Young himself. The Right of the sect is in their Might. They destroy, but do not repair; consume, but do not produce; the Kings rule not over subjects, but slaves; they have all but abolished the use of money, and nearly every offence is visited with the same penalty,—Death!

"The power of punishing with death is given to almost the meanest officials. Men whose rank corresponds with that of a constable with us, possess and use it most freely. The man who on the day of our landing was sent with us from the custom-house to show the road into the city had this power. All who have it carry a little three-cornered flag, with the character 'Ling' in its centre. Such is their 'attribute of awe and majesty.' This guide was a very common-looking fellow indeed; dressed little better than a coolie, and holding such an inferior position, that the gatekeeper of the city refused to let us enter at his request. Mr. Roberts told us that when he was leaving Soochow *en route* for Nankin, a petty officer of this sort was sent with him to obtain chairmen for him at the different stages; and that upon one occasion some poor person having annoyed him (the official) he said he would behead him, and was only prevented by Mr. Roberts from actually carrying his threat into execution. Mr. Roberts also informed us, that he passed on the road, during his journey, numbers of human bodies from which the heads had been but lately severed. The men who were sent by the Tsen-wan to attend upon us during our stay, said they had been in former times silk-weavers at Soochow, but were then slaves, having been captured at the taking of that city. Their lives were spared, because they could be made useful in carrying away the loot from thence. These poor wretches were in the most abject misery, but did not dare to express their feelings when any other Chinamen were present. They were really grateful when we gave them a cheroot to smoke, the use of tobacco being

nominal prohibited, but like opium still much indulged in by those who can obtain it. Although smoking is said to be punishable by death, all the officials who visited us were delighted to get cigars; indeed at last they became rather importunate in their applications for the fragrant weed. Wherever we went the same question was universally asked us, 'What have you got for sale?' 'Have you any opium?' 'Have you any firearms?' A man went on board one of our ships lying off Nankin, and asked for a hundred chests of opium. Some of our party had once to pay the Tsan-wan a visit late in the evening, when that royal personage was quite stupid, and most unmistakably under the influence of the above narcotic. To say that the Tien-wanists deserve any praise for their proclaimed laws prohibiting the use of opium is absurd; and although it may serve as a good missionary cry, to create sympathy for the cause in England, it will be laughed at by every man who has lately paid the Yang-tse-kiang a visit at any point where the rebel territories touch upon it; We visited many such places, and at all, as at Nankin, the great cry was for opium and arms. We made frequent attempts to worm out the peculiarities of their form of government and to discover the nature of their laws, but without success. Various kings look after various departments, and they have established 'public boards,' in imitation of the Imperial system, under the royal presidency of these kings; but all real authority is centered in Tien-wan, without whose sanction nothing that they deem important is ever carried out. His mother and two of his brothers live with him, but exercise no authority, and have not any influence over him. Neither of these brothers have hitherto appeared in the field; but during our residence at Nankin one of them was about to lead out an 'army' for the first time, Tien-wan having heard that people were talking disrespectfully regarding his relations, and comparing them to the drones who eat the honey but made none themselves. All the kings now speak most confidently regarding the future: the capture of Soochow, by means of the traitorous conduct of the Imperial garrison, having inspired them with fresh confidence. Before this success their cause was much less hopeful, and they were badly off for supplies and money. They told us that it was their intention to drive away the 'Imps,' as they term the Imperialists, from the entire basin of the Yang-tse-Kiang during the summer of this year; and for that reason they were most anxious to know how we intended acting at the open parts upon the river where we have now hoisted our flag. When at war with the existing Manchoo government last year, we prevented the rebels from seizing Shanghai, and actually came to blows with them in our defence of that place. So, as we defended the Imperial city because our flag was hoisted there, when we were at war with Hien-fung, they naturally conclude we will do so all the more energetically now that we have concluded a peace, and are on friendly terms with his government. On this account they regard our newly-opened trade on the Yang-tse with as much concealed dislike as the Imperialists hail it with pleasure; the latter thinking (for the reasons mentioned above as influencing the Tien-wanists), that our presence at Hankow, Kew-kiang, and Ching-kiang, will procure for those important places a security which they themselves alone have not the power of affording them."

We now address ourselves to the second author, Mr. Swinhoe, who enjoyed an advantage which was not common to the gallant actors and interested spectators of the incidents of the brief but rattling drama. Attached to Her Majesty's Consular service in China, and serving as Staff Interpreter to Sir Hope Grant during the campaign, he was qualified to describe not only what he saw, but also what he heard;—and he has accomplished the double task in a rough-and-ready, good-humoured, half-mocking, half-sentimental, and altogether amusing and satisfactory manner.

In accompanying the Expedition to which

was intrusted the mission of punishing the Chinese for their treachery (natural, and not dishonest, in a Chinese point of view) of the preceding year, and to secure, after punishment, all the advantages that were possible, he certainly kept a bright look-out, and pleasantly chronicles his experience. One of the first incidents he met with after the first advance of the Expedition must have raised his ideas of the dignity of the Chinese literary man. He saw, on his way, a mourning party in white bewailing a defunct person who "was a literary character, and as such he was dressed, with a Mandarin hat on his head. A cart and horses made of paper were being burnt to convey his manes to their long home, while crackers fizzed and banged in the air to drive away the baleful influence of the departed spirit." In this picture, observe the position of the hat. It rests on the head of the defunct literary gentleman, and is not, as in "barbarian" countries, "carried round."

In this Expedition, the coolies formed an important item, and did their work capitally, when they were allowed to have their dearly-beloved opium, which was unwisely prohibited till discovery was made that without the little stimulant they would have pined away. The leading commissaries, too, learned that it was cheaper in the end to give high prices for provisions, on the spot, than low prices for the same procured at a distance,—the charges of transport being greater than the tariff in a dear market. Indeed, there were many things to be learnt, sooner or later. Mr. Swinhoe, belonging to the Staff, was a mounted officer, for whom the regulations making him so allowed no horse! If he was puzzled at this, not less so, on another occasion, were the hungry English soldiers, who were flogged for securing poultry or pigs, while the French took both with impunity, ate with appetite, and were exempt from both remorse and indigestion. The very provost-sergeants who seized and flogged the offenders, Mr. Swinhoe "was confidently assured, were greater plunderers themselves than most others."

At the affair at Takoo, the Armstrongs came for the first time into play on a stricken field. At long range they did admirable, or terrible, service; but a battery of them being ordered up, to silence some troublesome Chinese guns,—the range being only 250 yards, our firing was somewhat ineffective, so three of Desborough's 24-pounders were detached to take the place of the Armstrongs, and they soon effectually put a stop to the annoyance." This will explain why our new ship in armour, the Warrior, is chiefly furnished with rifled 60's:—any young gentleman on board the Excellent or Britannia is competent to tell you that Armstrongs are not in favour, because at close quarters the shot will go really clean through an enemy's ship and do no further damage, except to what and whom it may happen to meet in its way.

Mr. Swinhoe stoutly maintains that the English soldiers rushed first into their side of the fortifications, while the French were yet bombarding the place. This being the case, General Montauban promoted the first Frenchman who got inside, not because he was the first of the French division, but leading man of both armies! Such is the generosity and honesty of modern chivalry. However, the Allies respected the Tartar artillerymen who had stuck so long to their pieces. Their respect, nevertheless, was a little modified, when, on entering the fort, they found the semi-heroic cannoners tied by the legs to their guns!

On the Tartar side there was some modification of feeling, too, after victory had sat upon

our helmets,—then, the "barbarian devils" of yesterday were hailed unanimously by men of note and low traders, not as simple "gentlemen," but as "Great Kings." Fancy a very quiet man, who hardly could claim to call himself Esquire, being addressed as "Great King!" and congratulated that his "honoured countrymen had given the Tartars a thrashing!" The complacent degradation of the speaker could only be matched in the cases of the agile individuals who led the run from Manasses, and made loud and cheerful note of the perfectness with which they had been whipped. As we have been speaking of experiences, let us mark one which may be found of use at home:—

"The water is too muddy to drink when first drawn, but is speedily rectified by the application of a little alum, which soon deposits the mud at the bottom, and leaves the fluid above clear and colourless. The Chinese here were well acquainted with this peculiar property of alum, and a lump of this mineral was to be found in most houses. Mr. Abbot, chaplain to the Marines, who was attached *pro tem.* to the Second Division, used generally to supply himself with a pocketful of alum when going the rounds of the camp, and frequently won the hearts of the simple soldiery by purifying the filthy liquid they were drinking by the use of this juggle, as they termed it, the chemical properties of which were to them quite mysterious and inexplicable."

The following details as to what passed in the Emperor's palace after its capture by the Allies will probably afford as much amusement to a French as to an English reader:—

"The greater part of the curiosities lay about these rooms, and we proceeded to examine them as we would the curiosities of a museum, when, to our astonishment, the French officers commenced to *arracher* everything they took a fancy to. Gold watches and small valuables were whipped up by these gentlemen with amazing velocity, and as speedily disappeared into their capacious pockets. After allowing his people to load themselves as fast as they could for about ten minutes, the General insisted upon them all following him out, and kept on repeating that looting was strictly prohibited, and he would not allow it, although his officers were doing it without any reserve before his own eyes. He then told the Brigadier that nothing should be touched until Sir Hope Grant arrived. Just as we were walking out of the chief gateway an officer accosted the General, and informed him that they had caught a Chinese stealing a pair of old shoes out of the imperial grounds. 'Bring him here!' said the indignant General. 'Have we not said that looting is strictly forbidden?' The prisoner came forward trembling, and the gallant General exhausted his wrath with his cane about the shoulders of this luckless scapegoat. The Brigadier then went to breakfast with General Montauban and Staff, and I sought my friends of the *Bureau Topographique*. The French camp was revelling in silks and bijouterie. Everybody had some rare curios to show me, asking me their worth, as, being an interpreter, and having the eunuch with me, they looked upon me as quite a connoisseur. One French officer had a string of splendid pearls, each pearl being of the size of a marble (this he afterwards foolishly disposed of at Hong Kong for 3,000*l.*); others had pencil-cases set with diamonds; others watches and vases set with pearls. Indeed, it would be an endless task to enumerate all the valuables already appropriated from the Palace, and yet the French General had asserted that nothing had been taken, as looting was strictly prohibited. After breakfast the correspondent of the *Moniteur* got me a pass to accompany him into the Palace again, and we had not been long in before Sir Hope Grant and Staff arrived. General Montauban welcomed him, and positively assured him that nothing had as yet been taken from the Palace; but as Sir Hope Grant walked through the French camp his own eyes plainly told him the falsehood of such a statement. Looting still continued, but more surreptitiously; and a French officer, alluding to General Montau-

ban's prohibition, said, 'It places us quite in a false position. The General says you must not loot, and yet he allows it to take place before his own eyes.' Lord Elgin next arrived, and strongly protested against the looting, saying, in plain terms, 'I would like a great many things that the Palace contains, but I am not a thief.'

Subsequently, general looting was permitted, but the booty acquired by the English officers and men was massed together and divided among all actively engaged, on the spot or elsewhere, on the day of the capture of the palace. At a later period still, after the news of the murder of several of the English and French prisoners who had been seized and carried away by an act of the greatest treachery, Lord Elgin resolved to destroy the Palace, the opening scene of the treason and the cruel murders. The French, however, do not seem to have cared so much for their dead comrades as the English and the Sikhs for their assassinated brethren:—

"The First Division, under General Michel, was detailed for this work of destruction, and betimes on the 18th started for the Palace, where the buildings were apportioned to the different companies to destroy. The French refused to co-operate, as they condemned the measure as a piece of barbarism, forgetting that the chief mischief had been committed by themselves, not only in purloining and demolishing everything that the Palace contained in the way of Art, but also in having permitted their men to incendiarize the choicest rooms of the Emperor."

The avenging work was well done, and the Chinese themselves respected the doers all the more for their deed. They not only welcomed the English with apparent cordiality, when the latter visited the city after the treaty of peace had been concluded, but regretted "our Majesties" were so soon about to leave; they had hoped that now we were masters of the city, we should hold possession of it;—but then the polite individuals who said this were shopkeepers, and the personages to whom the civility was paid were "our Majesties" the English, who were being cheated with alacrity.

Religion seems to sit easily on the "bosom's throne" of the indifferent Celestials:—

"The mass of loyal subjects of the empire who feel in duty bound to acknowledge one of the three established religions in China—to wit, Confucianism, Taoism, and Buddhism—may all get suited in the numerous temples dedicated to each of these within and without the metropolitan walls; but, as far as my experience leads me to infer, a very confused idea is entertained by the material Chinese masses of the relative differences of the three. The majority pay like homage to all. You will often see a literary character who feels bound to be a staunch upholder of Confucian doctrines, burn incense and bow before the dull images of wood and stone worshipped by Buddhists; and again, a farmer or sailor who daily and nightly chants prayers to the presiding deity of his class bodied in hideous material form and bedaubed with gaudy hues, will turn with reverence to a Confucian tablet, thinking it must bear a sacred character, because wiser and more lettered heads than his pay to it homage."

This description is confirmed by the conduct of the Chinese when they visit foreign countries. At the once-famed Chinese Exhibition in this capital there was a demure, crafty-looking Chinese who spoke very intelligible pigeon-English, and whose unbecoming behaviour in presence of various figures of the gods of his native land was at once painful and amusing to witness. They were of no good here, he intimated; they could not hurt him; and by the time he should again bow before them at home, they would have forgotten all about it. Meanwhile, this shrewd knave had become a Christian, very much to his pocket's gain, and to the

loss of that of well-meaning persons of small discretion. He had been converted, he said, at "Boston, in America," and, though he resumed his old faith on board ship, yet he had found the profession of Christianity pay so well in the States, that he renewed it in England, and attended at Westminster Abbey,—to listen to the organ. He was a candid fellow in spite of all this, at least as the time approached for his departure, when, if asked whether he would keep to his profession in the Flowery Land, he would smile, with an air of pity for the querist, and ask, in his broken English, if it would be wise to profess unless he saw probable profit with it. We believe his vocation as a Christian here was not so paying a calling as in the United States, for this easy fellow used to close his stories with an assertion of which he had good reason to be convinced, that "Christianity mighty dollar-making trade at Bosson-in-America!"

From first to last, the Chinese authorities behaved with treachery. While raising their thumbs to invoke heaven to bear witness to the uprightness of their intentions, they were plotting and designing to make seizure of Lord Elgin, and therewith compel a peace on their own terms. Of this no secret was made, and the ultimate defeat of the Allies was counted upon at Canton, and the reliance backed by heavy betting:—

"So sure were the Southern Chinese that we would be defeated in the North, that the Cotton Guild at Canton offered to bet 50,000 dollars against the capture of the forts, and this money they agreed to lodge in the Oriental Bank at Hong Kong on the risk; but, strange enough, the British merchants lacked confidence in our authorities to take up the wager. A few American merchants only came forward to back the side of the Allies, but then refused to stake more than 10,000 dollars, which the Guild declined, saying that they would only bet at the figure they had first stated. The Cantonese took a great interest in the northern struggle, both politically and with a mercantile view, and one large firm in particular was always well advised on the progress of the allied arms. The chief of this firm had a brother at a town near Tien-tsin, who communicated to him the events that transpired in his neighbourhood. The news was always in possession of this firm within twelve days of any occurrence in the north, the letters containing it being carried by relays of couriers over some 1,300 miles' extent of country in this wondrously short space of time. Thus many of the Chinese were advised of the various actions long before intelligence reached Hong Kong by steam. Mr. Pedder, interpreter at the British Consulate, Canton, ingratiated himself into favour with this particular firm, and was regularly supplied by them with the earliest intelligence, which he was thus enabled to forward to the Foreign Office and to Mr. Bruce, through the Consul at Canton, long before it could reach them from any other source. Many people at first smiled at the possibility of the news arriving at Canton with this almost electric speed, but in nearly every instance the facts conveyed by this means were confirmed by the subsequent arrival of the steamer from Shanghai."

Whether the object for which the war was commenced has really been gained, seems yet to be problematical. Some advantage, of course, has been realized. We have made an impression of fear, exacted a tribute, widened our limits, established a legation, and opened up new pathways for commerce. If the Chinese government feel convinced that they, in the end, will be the gainers, the good that has been accomplished will endure and increase; if they are unable to discern a prospect of profit to themselves, the treaty will be evaded. As for breaking any of its terms, "It's a long cry to Lochaber," and, besides, the Russians are daily

assuming more and more an air of being their protectors, as well as their despoilers.

The Papacy and the States of the Church—[Kirche und Kirchen, Papstthum und Kirchenstaat, von Johann Joseph Ignatius von Döllinger]. (Munich.)

This volume is the most important contribution to the Roman Question, and will long remain the greatest authority upon it. No champion has hitherto appeared who could give the same impartial consideration to the two sides of the case; no one who could pretend to unite perfect knowledge of the history of the Papacy with regard for political considerations and the art of government; no one who had studied history with the same respect for its teaching and theology, with the same practical application to the needs of life. Dr. Döllinger has had to contend at once against friends and foes; to fight in the ranks of his enemies, without being identified with them; to deal the most crushing blows at his friends, without ceasing to be enrolled under their standard. Like Bentley, he has taken time to compose an answer; he has "run no risks, left no crevice unguarded, waded in no paradoxes; above all, he has returned no railing for the railing of his enemies"; and the result is, that, like Bentley's, his answer has for ever settled the question, and placed the temporal power beyond appeal.

We shall not attempt to follow Dr. Döllinger through the whole compass of this volume, or to do more than allude briefly to the chief division. To theologians, the mastery review of all the existing churches and sects, as they bear upon the spiritual power, must be of immeasurable value; but in this field we are non-combatants. To us, the most important part is that relating to the temporal power; and if we admit the spiritual question, it must be merely to enable Dr. Döllinger to clear up the misrepresentations that grew out of his lectures. In his Preface he complains feelingly of the attacks to which misapprehensions have subjected him; and though, on comparing our report of his lectures with the text in this volume, we cannot discover any actual discrepancies, we are ready to allow that an unfair impression may have been conveyed. A compressed report of arguments in themselves compressed must necessarily present only the dry bones of the reasoning without transitions and without qualifications. Naturally, too, the most striking statements would be selected without the context, put more forcibly than the lecturer put them, as his conclusions instead of links in his argument. "The reports in the papers," he says, "written from recollection, gave an incorrect picture of a discourse, which did not attempt to cut the knot in the usual manner, but spoke of 'if' and 'but,' and hinted at various critical periods which could hardly be counted on, an uncertain future, and various possibilities. This was unavoidable; any reproduction, save a verbal one, must cause distorted notions, however little the reporter desired it. I, therefore, offered one of the most widely circulated papers, after it had reported my first lecture without any wilful misrepresentation, but with omissions which altered the sense and reach of my words, a copy of my manuscript, but they refused it."

So far we fully agree with Dr. Döllinger. We have only to go back to the time when similar reports existed in the House of Commons, for parallel cases. Even with the admirable mode of reporting that exists in the present time, we hear of occasional errors. But there are graver matters contained in the Preface from which we have just quoted—charges of

wantonness preferred against Dr. Dollinger for showing the Church's wounds, accusations brought by his brethren in the faith, and indorsed by periodicals of note in England. He has been asked why he spoke on the subject, if he could not praise the Papacy; why he did not follow the example of Montalembert, and give up everything he most valued, liberty and truth, before the temporal power? One of his censors, with a sublime unconsciousness, taxes him with his adherence to facts, and says: "We almost believe we are listening to a modern Dr. Dryasdust rather than to a great Church historian and Catholic theologian." Dr. Dollinger replies to these charges that he only follows the example of greater names in the Church, and assigns the following reasons to justify his lectures:—

I seemed to recognize in April what is only more evident in October, that the opponents of the temporal power are resolved, united, superior in force, and that there is nowhere a defensive power which has at once the wish and the strength to ward off the catastrophe. I thought it probable that there would soon be an intermission of the temporal power—an intermission which, like previous ones, would soon be at an end, and would lead to a restoration. I, therefore, resolved to make use of the opportunity afforded me by the lectures, to prepare the public for the coming events that were even then casting their shadows before them, and thus to prevent the scandals, the doubts, and the shocks which would unavoidably ensue if the States of the Church fell into other hands, although the pastoral letters of the bishops had just then energetically asserted that they belonged to the Church's integrity. I wished, therefore, to say, the Church can exist by itself and for itself; and it did exist seven centuries without the temporal possessions of the Popes: later, however, this possession was necessitated by the state of the world, and has, notwithstanding great changes and dilemmas, mostly answered its appointed end, namely, to serve as the basis of independence and freedom for the Popes. So long as the present state and formation of Europe exists, we can discover no other means to ensure the liberty of the Papal Chair, and therewith the general confidence. But the insight and might of God reach further than ours; and we may not presume to set limits to the Almighty's wisdom, and say to it, Thus, and no other way! If, however, the threatening event takes place, and the Pope is deprived of his temporal dominion, one of these three eventualities will be realized: either the loss of the States of the Church will be merely temporary, and the country will, after some intermediate events, return either altogether, or in part, to its legitimate sovereign; or Providence, by ways unknown to us and by combinations which we cannot divine, is placing the Papal Chair in a situation by which its object, that is, its self-dependence and unimpeded motion, may be attained without the means hitherto employed; or, lastly, Europe is about to encounter great catastrophes, a breaking in pieces of the whole building of the present social organization, events of which the destruction of the States of the Church is only the harbinger, so to speak, the first of the messengers of Job.

Here, then, we have the occasion of the famous lectures, which set, not Munich only, but all Europe, in an uproar, and which have necessitated this volume. On the present occasion, Dr. Dollinger goes with exhaustive fullness into the whole question of the temporal power; traces its rise, its workings, its effect; adds fact after fact, precept upon precept; and, finally, sums up with irresistible logic and eloquence worthy of his conclusions. His unsparing condemnation of the present system of government pursued in the States of the Church is the more remarkable that it does not come from a philo-Italian, from an advocate of nationalities. The chief clerical opponents of the temporal power have been Italians desirous of seeing their oppressed country freed from

its trammels. Dr. Dollinger is a decided enemy of the only government that will content Italy. He considers the Church a means of uniting all nations, and, therefore, superior to national considerations; and for this his arguments against the temporal power are the more valuable. Nor does he wish for its destruction—for that entire wiping out of a bad government so ardently desired by Italy and by all the Liberals of Europe. He will not allow the Pope to be a subject; he believes that they will lose ground by the loss of the Pope, and that Roman delegates will once again ask him to return. These views are as widely opposed to the views of mere politicians as to the views of mere theologians; yet they are more thoroughly consistent, more upright, more worthy of esteem, than the crazy patchwork of erroneous statement and diseased prophecy that the pro-Papal enthusiasts ask us to substitute.

Strictly speaking, the book is divided into two great divisions—the Papacy and the Temporal Power. The first part is more purely theological. After tracing the relation of the divers nationalities to Christianity, from the earliest times, Dr. Dollinger treats the Papacy as growing out of the nature of the Church, and then proceeds to review the churches which have cast off the Pope's supremacy, and the various sects which do not pretend to the name of churches. The other division, the Temporal Power, is subdivided further—Sketch of the States of the Church to the Time of the French Revolution,—the Internal Condition before 1789,—the States of the Church from 1814 to 1846,—and Pius IX. The history of the temporal power is full of interest for those who would trace the causes of its present collapse. We see the Popes at first subjects of the Roman Emperors, then of the Ostrogothic Kings; afterwards fighting, gaining and losing territory, acting themselves as belligerent monarchs, sometimes on the offensive, sometimes on the defensive, losing what they could not keep, reconquering what they had lost before. But here we cannot pause; nor on the Rome before 1789, with its nepotism of Popes and Cardinals; nor on Leo XII. and his abandonment of vaccination,—the points that stand out for their strangeness from the hurried summary of events. We come down to a more modern time, when the causes of the unpopularity of the Papal Government were beginning more plainly to appear. Under Gregory XVI., Dr. Dollinger says that there were two principal causes, which are felt down to this day—the influence of Austria and the clerical administration. The details given of the latter are scarcely paralleled in M. About's pamphlet, though they are conveyed in a very different spirit, and judged from a far higher point of view. "The priest," says Dr. Dollinger, "is the last to be intrusted with the execution of law, for, by virtue of his office, he is the herald of mercy, while the law is the dispenser of justice." The result of this confusion of the two attributes is a neglect of both,—mercy is not shown to minor offences which seem great to religion; justice is not inflicted on great crimes which are not against religion. Dr. Dollinger quotes a case which caused a great sensation in England, the Achilli case, and, after detailing the charges made against the Roman system of government in connexion with it, observes that neither in England nor in Rome was an answer attempted. He especially blames the usurpation of police functions by ecclesiastics—their jurisdiction over political cases—their directing the Lottery, which had been placed under excommunication by former Popes, and the immorality of which is universally allowed. He also dwells on the injustice

of trying laymen politically for offences against the clergy, and of visiting guilty clergy with a minor punishment. After detailing an edict issued by the Inquisitor Airaldi in Ancona, in 1856, in which the denunciation of all offences against the Church was made incumbent on every one, under the severest penalties, Dr. Dollinger remarks:—

It appears to be really the case that in the Roman circles people have no idea at all, or an idea very far distant from the truth, of the enormous power of journalism, and of the public opinion which is formed by it or is reflected in it. Everybody who is acquainted with the state of Europe and the relations of the different powers must be forced to admit that three such cases as that of Achilli, of Airaldi (with similar ones that happened before), and of Mortara would have more weight in the scale in which the question of the state of the Church is being weighed than a battle won or lost.

Dr. Dollinger does not consider Pius IX. at all answerable for the radical defects of his system of government; he quotes the French and English ministers, Rayneval and Lyons, to prove that the present administration is not in fault, and he believes that the Pope is far from being content with the measures that he feels bound to follow. Yet the solution which he offers might, before this, have been practicable if the Pope had been competent; and we fear it will hardly be accepted as practicable now. At least, it is worth hearing:—

Fortunately, the sovereignty of the Popes is of a very elastic nature; it has already passed through very various forms. If we compare the use that the Popes made of their sovereignty in the thirteenth or fifteenth century with the form of government introduced by Consalvi, we can scarcely find a greater contrast. It is not merely possible, it is very probable, that it will now, even though after a forcible interruption, adopt that form which answers the character of the age and the exigencies of Italy. Should this happen, the Papal dominion will have great advantages over all other governments, and then will the nations gladly return under the Papal sway. What hinders us, then, from looking to a conjuncture in which the elections for the Papal honour will fall no more upon men worn out with age, but upon men still powerful, and in the vigour of their life, when the people will be reconciled with their government through free institutions, and share in the ordering and disposing of their own concerns; the higher classes contented by the opening of a comfortable sphere of activity in public affairs! In such a situation of the States of the Church, an open and speedy administration of justice would possess the confidence of the people, a decent spirit of corporation, a sense of their position awakened by honour and official integrity, would prevail among the functionaries,—the hostile chasm between clergy and laity would be filled up by equalization in rights and duties,—the police would no more be supported with religious means, and religion would no longer limp upon the crutches of the police. The Pope and his territory would stand under the protection of the Catholic powers, the same powers which have guaranteed the neutrality of Belgium and Switzerland, and have even placed the integrity of the miserable Turkish Empire, which is falling to pieces of itself, under the security of European right. Covered by this shield, ruler of a quiet, contented people, he would have his hands quite free. The barriers of material and spiritual intercourse, which till now have kept the single Italian countries apart from each other in an unnatural severance, would fall: by means of international relations and a certain freedom of action, as enjoyed by the University Professors in Germany, the aspiring spirits of the country would have the political and military employments throughout Italy for a career. The Pope, however, would have neither home nor foreign enemies to fear; his subjects would be free from the odious conscription; the budget of his State from the burden of military expenditure; a few brigades of gendarmes would be sufficient to

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provide for public safety. Money would not fail to execute projects for the public good. This is no empty picture of the imagination. If we look away from the evils and imperfections, each one of which can be healed if goodwill and due insight on the part of those who have to take measures for them are supposed, and if we imagine a quiet, orderly state of things in Italy, the Government of the Papal States might be a model government—a pattern for all other states and administrations. That it should be such a model has been said not only by Tommaseo, but also by the Bishop of Orleans, whose work the Pope himself has declared to be the best of all that have appeared in defence of the Papal dominion. Even Dupanloup has pointed it out as a first requirement, that the States of the Church ought to be more prosperous, better administered than other countries; that the people ought to be more contented than any other. And he, too, acknowledges that those "who, under pretence of dogmas, maintain that the Pope ought not to put his government in harmony with the exigencies of modern times and the legitimate wishes of the people, declare thereby that the destruction of the Papal Government is inevitable." If we consider the high authoritative testimony which this book has received from Rome, we must detect in these words a hopeful and encouraging promise.

Here we must part from Dr. Döllinger. If we differ from him on many of the points he has urged,—if we are more sceptical than he is about the regeneration of the Papacy,—if we look at Italy and the Italian Government with very different eyes from his, we are at least contented to accept his conclusion, and to agree in the restoration of the Papacy whenever it may be purified. Till then we warmly echo the choice of Italy, and anxiously wait for what even Dr. Döllinger thinks probable—the removal of the temporal government.

NEW NOVELS.

The Romance of a Dull Life. By the Author of 'Morning Clouds.' (Longman & Co.)

This book is written in pure and forcible English; the style is excellent; the delineations of scenes and characters are given with a discriminating skill, which brings the reader into their very midst; the characters are all human beings, whom the reader could recognize in a moment if he were to meet them bodily. We have seldom read a work wherein the scenes and characters bore such unmistakable marks of veracity. With all these excellencies, however, it is the most oppressive story we ever read. We have heard of "a book for a rainy day"; but to read this "Romance" upon one of the "days that are dark and dreary," it would be enough to induce *felo de se*. This life has sorrows enough, and men and women are often miserable enough, God help them! but in no life does sorrow come with the dull, dreary, unrelenting, even downpour of wretchedness that we find condensed in this volume. We are pretty well hardened to most of the forms of woe to be met with in prose and verse; but as we read of the hearts of judges, jailers, and even of executioners, being sometimes melted with pity for their victims, so we confess that we could not read this book through, and assist at the torture of the poor young heroine of this "Romance";—it is like being present at a demonstration of vivisection!

The heroine selected to go through the life discipline of this "Romance" is a good and very interesting young girl, with a touch of genius in her nature which makes her of quite a different mould from those around her. She is placed in the very dullest and most hopeless of environments; the people around her are dull from torpidity of feeling and obtuseness of perception; they are not bad

people at all, only their faculties are dull; and they do not like to be put out of their way. They live away from all society, because they cannot give dinners in the style which they fancy would be expected from them. The father is a man of some cultivation; but the habit of seclusion has grown upon him until the presence of a visitor is irksome. He potters over his economical difficulties, which, after all, are of a temporary nature, and more imaginary than real; but they serve as an excuse for keeping down all pleasure and gladness. He finds a gloomy satisfaction in advising frugality, and fewer coals on the kitchen-fire. When he has alarmed his wife and distressed his daughter, he placidly returns to his book with a relieved mind. His wife is not ill-natured; she is a dull, limited, conscientious, and thoroughly uncomfortable woman; she curtails everybody's comfort, and fancies it essential to good management; she wears distressingly ugly clothes, which fit badly, and she believes that their ugliness is somehow allied to economy; but they keep her in a constant state of dissatisfaction when there is any one to see them. She is a gentle, worrying woman, described with the truthfulness of a photograph; but the reader is made to endure the full weight of her uncomfortable presence. The account of her is not enlivened by the least touch of fun or humour. Constance, who is the daughter of her father's first marriage, is very interesting; and it is enough to break the heart of a sympathizing reader to see how she is, from the very first page, thwarted, and how all the little budding chances of happiness are brushed away by the clumsy stupidity and want of all perception in those around her. She is shy, yielding and obedient, and does not understand how to manage for herself. A most charming and fascinating young man is brought to her side by destiny, and he actually falls in love with her; but the stupid inattention of both stepmother and father, who do not feel sufficient interest in anything to see what is before their eyes, spoils the chance of a declaration when it is on the very brink of being made;—her own "ill-fated shyness," as the author calls it, prevents Constance on another occasion giving Basil an opportunity of speaking to her, when he asked her; in short, the golden moment is lost, and never returns. Basil goes abroad, believing her indifferent, and half mortified and half angry, falls into the snares of a bold flirting girl, who has no scruple in showing how much she admires him: he becomes indifferent to Constance, marries the wrong woman, is miserable, and dies without having the chance of repairing his mistake. Constance, who was deeply attached to him, suffers terribly, and the minute miniature touches by which all the small events which make up the story are depicted, evince wonderful powers of insight into this phase of life. But there is no relief to the dull monotony of the heroine's sufferings; the reader is obliged to share her sorrows until the sympathy becomes unmixed pain. The intense passionate affection, buried beneath the silent, timid manner, is very well given; the progress of the heart-wearing sickness, the little gleams of hope and their gradual fading away into the dreary certainty of failure, the joyless, oppressive, unrelieved heaviness of her life, are painted with wonderful skill and minuteness; but they make of the story a mere anatomical diagram, showing how the nerves quiver and the heart beats under this kind of torture. The healing process, although indicated, is not effected, at least not upon the sympathies of the reader. She pays a visit to an old uncle in Wales, who being a man of feeling and perception is able to understand her without the need

of words. Her spirits begin a little to revive, and the reader is just beginning to hope that either Basil's ill-suited wife will die, and that he will return to Constance, or else that fate has some other or better lover in store for her, when a certain Mr. Leslie, a *borné*, impracticable, worthy young man, whose uncongeniality makes the reader shiver, steps forth and would be glad to marry her—if she would have him; and that is all the compensation the author has to bestow, unless indeed the fact of Basil's death, by making it lawful for her to love his memory and nurse her constancy, is to be considered an equivalent. There is little or no story: the monotony is entirely unrelieved, the details of all the hopes and fears and distresses of Constance are the only topics brought before the reader: the story is not only dull, but so painful that we cannot imagine this book being read, except as a study. There is so much real misery in the world that in a novel the reader hopes to find a little ideal happiness. 'The Romance of a Dull Life' is depressing, not strengthening, in its effect; and in this respect resembles the last work of the author.

Martha Brown, the Heiress. By the Author of 'Dorothy.' (Parker, Son & Bourn.)

THE history of Martha Brown is interesting and original; and it is related in a sharp, concise manner, which renders it very pleasant reading. Martha herself is not a captivating young lady: she is plain-looking, rough, hard, *brusque* and strong-minded to a painful degree, with enormous hands encased in dark gauntlets, and a general contempt for personal appearance and the conventionalities of social life. Martha has been brought up by an eccentric, worldly-wise old gentleman, her great-uncle, who, dying, leaves her a gigantic fortune, and much shrewd advice as to the best mode of taking care of herself and his money. Martha has also a lover, a visionary and enthusiastic young doctor, with a strong desire to sacrifice himself for the good of the public. He therefore starves in a garret, because he considers it a meanness to secure a good practice at the expense of his rather Quixotic scruples. Very much against his principles, Ambrose Arnold finds he has unconsciously fallen desperately in love with the rich Miss Brown. In vain he rebels against his fate. His own sister is married to the clergyman of the parish in which Martha rents a large estate, and Ambrose naturally frequents the parsonage-house. A medical man is required for a poor and neglected district in the neighbourhood. Miss Brown promises to defray half the expenses if a suitable man can be found. Mr. Erle mentions his brother-in-law; and Ambrose, having lost in old Mr. Brown his last paying patient, is starved into accepting the proffered situation. Lest, however, any of his relatives should suspect him of so base a motive as a desire to be near the heiress, Mr. Arnold spares no opportunity of abusing the lady, in unmeasured terms. He announces energetically that he "dislikes her particularly"; that "she is a hard, overbearing woman, with all the pride of riches, which is even more offensive than the pride of birth"; and that he thinks her "vulgar-minded." He believes, if he were called in to attend her, "the temptation to poison her within the week would be too strong for his weak nature." He all but insults her to her face, and informs her that there will not be much danger of her interfering with his schemes as "mutual antipathy will keep them apart." Altogether, a more disagreeable lover can hardly be imagined. Martha Brown, fortunately, rather prefers that sort of thing, and perhaps, at the bottom of her heart, sees through the disguise, for she certainly makes no attempt

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NOTES ON THE HISTORY OF PERSPECTIVE.
(NO. IV.)

November 6, 1861.

Guido Ubaldo, Marquis del Monte, who died about 1608, published in 1600 his 'Perspective Libri sex' (Pisauri; folio). On the career of this remarkable man see Libri, vol. iv., p. 79. He is called Guido Ubaldo by most writers; but this arises from the genitives 'Guidi Ubaldi e Marchionibus Montis' in his title-pages, and perhaps from the analogy of Galileo Galilei, which is quite another thing. He was the first who published a theory in which the vanishing point is fully extended to all systems of parallels. The step seems very small when we look back: but had it not been for this step we should have had a great deal less to look back upon.

It is almost universally stated that what Ubaldo did was to adopt all the vanishing points which lie in the horizontal line, not confining himself to the centre and the points of distance: and it is frequently supposed that no one used any vanishing point out of the horizontal line before Brook Taylor. This is not correct. The only exception I have met with to this unjust limitation of Ubaldo's

right is in the work on Perspective (1850) by Mr. G. B. Moore, which exception I found in time to insert it here. Mr. Moore, however, though stating that Ubaldo enunciated the general principle, adds (p. 29) that he "confined it to level planes," which is not correct, though, like all other writers, he found much more use for the points which belong to horizontal lines than for any others.

As Ubaldo's work is rather scarce, and—better reason still—our modern geometers, sometimes even when they write history, have a reluctance to read as much as the enunciations of old books, I quote in his own words the announcement of the vanishing point in general, and of the way of finding it. The reader will take notice that *sectio* is the picture; that *equidistant* is a synonyme for *parallel*; and that this proposition is a professed generalization, horizontal planes having been already treated—

Lib. I. prop. xxxii. Si oculus æquidistantes videt lineas, que cum sectione convenire possint, lineæ in sectione apparentes in unum punctum concurrent æqualeum supra planum lineis parallelis æquidistantes, ut oculus.

Coroll. I. Ex his perspicuum est, in sectione punctum, in quo ab oculo parallelis lineis ducitur æquidistantes, esse punctum concursus.

Here, then, is the general vanishing point, and the way to find it: I am now to show that other than horizontal vanishing points are used. Ubaldo does not draw pictures, any more than Euclid measures fields: it is enough that I should produce one from among the elementary problems which contain the thing required. In book iv. prop. 27 a circle inclined to the ground plane—"Dato circulo subiecto plano inclinato....."—is put into perspective by help of the vanishing point of the diameter which is perpendicular to the horizontal diameter. Any one having a common knowledge of perspective, even while listlessly turning the pages, would have been struck, one might suppose, by the point μ outside the horizontal line XV, in which two lines meet in a point to which three others converge. And then, one would imagine, he might have had the curiosity to ask whether μ could be a vanishing point: and throwing the eye to the bottom of the page, where μ is conspicuous in two successive lines, he would have found as follows—

"His inventis, quoniam lineæ FB MI AC NL GD sunt parallele, in sectione in unum, et idem punctum concurrere apparent. quare productæ FY KZ convenient in μ , μ deinde à punctis Q S T lineæ ducuntur Q S T₂ que in μ tendunt."

I am tempted to be thus particular about the matter, because it may be advisable to give very definite reasons for the slighting manner in which I have spoken of the historians of Perspective, so far as I know them. If there be a thing in which all these historians agree, it is in stating that Ubaldo's extension covers only the horizontal line.

One producing cause of the mistake is this. Ubaldo knew perfectly, not only that the points on the horizontal line are by very far the most important, but also that the complete exhibition of this line, as a locus of vanishing points, would be far more striking by way of advertisement than the still higher generality of the perfect principle. Accordingly, he hung out a sign full of meaning in his title-page. He drew a diagram representing a pentagonal prism with horizontal ends, and one pair of base edges parallel to the picture: there are consequently four vanishing points wanted in the horizontal line. The edges are lengthened by dotted lines as far as the vanishing points, a middle section being also given for additional illustration: the horizontal line is drawn, and above it a scroll with the words *Citra dolum fallimur*. Ubaldo says to his contemporaries—You never use more than three vanishing points, you see I can use four: turn over and find out what I mean. To this it may be added that, by way of augmented surprise, neither of his four points looks like that of sight or of distance.

There is in Ubaldo much detail on construction of circles and curves, on shadows, &c. He also enters, far more than his predecessors, on *perspective division*, the mode of dividing a picture line so as to represent equal subdivisions, or parts in any other proportion. To subdivide a line which is perpendicular to the picture, he makes it the side of a vertical rectangle, subdivides the vertical side

in the manner required, in which of course there is no perspective distortion, then subdivides the diagonal by lines drawn to the point of sight, and then the horizontal side by verticals through the subdividing points of the diagonal. We may smile at this process when we know Desargues and Taylor; nevertheless, this is a decided advance upon Viator and Barbaro.

In this subject, as in every branch of progressive skill, it may frequently happen that a writer shows signs of knowledge beyond what he can bring into steady use. Hence, according to the fancy of an historian or according to his national bias, one or another writer may be held the inventor of a process. Viator appears to have all the points in the horizontal line; but he only uses three: he has full power of perspective dividing the perpendiculars to the picture, but he does not get beyond covering the floor with equal squares. Guido Ubaldo has full power over all vanishing points, and uses all the points of the horizontal line, and some others; but he does not fully bring all vanishing points into system. He can divide any perpendicular to the picture; but he does not show how to divide any horizontal line. Desargues, to whom we shall come, makes a plaything of dividing any horizontal line, and shows his command over the method of dividing any line whatsoever; but this last very obscurely, and too late to be brought into the system. Here and there, in an unexamined corner, any one of these writers may show, for once, more power than I have allowed him to have; or another writer, unnamed by me, may seem to claim a place. But the true history of the subject requires that the great points shall be given to those who made great points of them.

Ubaldo had a contemporary who was quite as much up to the matter as himself, but who published five years later: one more instance of the almost universal principle that discoverers, like imaginary roots, enter in pairs. This was the celebrated Stevinus, whose 'Sciagraphia'—the first part of his Optics, the other two being Reflexion and Refraction—was published in the third volume of his 'Hypomnemata Mathematica,' at Leyden, in 1605. Stevinus distinctly lays down the general theorem of the vanishing point, and exemplifies it (p. 53) on the sloping lines of a roof. But it was not his good fortune to teach the world in this matter, and his name must not be associated with that of Ubaldo. His book is very little known: and I am not aware that he has been mentioned in modern time as a writer on Perspective, except by M. Chasles and by myself in the life of Brook Taylor in the *Penny Cyclopædia*. I doubt that any works of a man of the eminence of Stevinus are so little known as his 'Hypomnemata.'

Stevinus has touched a few simple cases of this inverse problem: given two plane figures, to find how the picture, the original plane, and the eye must be placed, so that one of the figures shall represent the other. This makes him to some extent a precursor of some remarkable points of the modern projective geometry. A synopsis of the 'Sciagraphia' of Stevinus was given by Mersenne in his 'Universe Géometrie... Synopsis,' Paris, 1644, 4to. No works of geometry were likely to reach the draughtsmen at once; least of all such recondite works as those of Ubaldo and Stevinus: even more simple expositions did not produce any effect upon them. The great expositors of the seventeenth century were the Jesuits, whose faults in other matters have thrown a cloud over their unsurpassed literary zeal and industry. Of these, four must be mentioned. Andrew Tacquet (1669) and Claude Dechaies (1674, 1690), in their large mathematical courses, gave good geometrical treatises, in which they clearly point out the general law of convergence of parallel lines, though using no more cases of it than others. These are the only writers I have found who may be considered as precursors of Brook Taylor in geometrical clearness. Gaspar Schott, in his 'Magia Nature et Artis' (1657) wrote at some length on Anamorphoses, or curiosities of perspective distortion: it was Schott who gave the first account of the air-pump, with the sanction of Von Guericke, who deferred his own publication. Dubreuil is commonly called the Jesuit, and his work

the "Jesuit's Perspective," because it is anonymous, with statement that it was written by a member of the order. It appeared in 1642, and again in 1751, as 'Perspectiva Practica,' in three quarto volumes, with a magnificent quantity of good engravings; it was translated into English by E. Chambers, in 1726. There are only rules without demonstration, and it seems to aim at presenting every case that could possibly be wanted: I forget in how many ways he upsets a chair on the floor, to show how it is to be drawn; but I think six is under the mark. There is little use of more than the points of sight and distance. This work exercised great influence both in England and on the Continent: and for a book of mere rules, is as good as a book can be which uses such limited means.

The authors whom the Jesuit mentions as prior to himself, are Viator, Reisch, Cousin, Dürer, Barbaro, Vignola, Serlio, Du Cerceau, Sirigatti, Du Caus, Marolois, Vredeman the Frisian (of whom his printer makes two, Vredement, Vriesse), Ubaldo, Accolti, Vaulezard, Nicéron and Curabille. By this last name, and the omission of Desargues, we detect that Dubreuil belonged to the anti-geometrical party, of which I shall soon have to speak: this might be suspected from the book itself. Having thus caught him at one kind of factious suppression, I am obliged to give warning of the possibility of his having been guilty of another. It may be that this list is limited to members of his own church, to the exclusion of heretics: this trumpety practice—when without notice, trick—was not unknown among the writers of the order, and is not unknown among their strongest opponents. Clavius, one of the greatest, would not mention the first-class heretic Sebastian Munster, in his list of writers on Dialling; and he pirated Finck grossly, within three years of the appearance of his book. And so poor Clavius must be nailed to the barn-door 250 years after his death, because he played kite to the Protestant's chickens: and this without the smallest portion of the *animus furandi*, but only because he loathed a Lutheran. He should have imitated his opponent Vieta, who avoided the appearance of appropriation by acknowledging obligations to certain *Rhapsodi*, who are mentioned under no other name. Both Clavius and Vieta would have been shocked at a work on Logic just issued from Maynooth College, the writer of which quotes any one who serves his purpose, saint or sinner, papist or heretic, Thomas Aquinas or Thomas Hobbes.

The Jesuit's work begins the series of treatises which teach cases at length for those who cannot master principles. These works are the counterparts of the books on arithmetic which teach the rule of three in three places,—under integers, common fractions, and decimal fractions. This class of books is now very much thrown aside: but it cannot be said that proper substitutes are sufficiently used. The truth seems to be that, though practice is out, principle is not in. Perspective is not studied with effect by the mass of those whom it concerns; and a person who is really an adept is a rarity even among artists.

Since the publication of the last number I have learnt that the life of Viator therein alluded to is actually published. And from a note in a catalogue just issued by Mr. Tros, it appears that as early an edition of the 'Margarita Philosophica' as that of 1508 contains the 'Perspectiva' taken from Viator.

A. DE MORGAN.

THE POET BYRON IN A SNOW-STORM.

Brighton, October 29, 1861.

MYSELF a native of Aberdeen, I have recently met here in Brighton two Aberdonians, now septuagenarians, who were schoolfellows of Byron at the Aberdeen Grammar School. From them I have gleaned the particulars of an unpublished and remarkable adventure in the school life of the poet. Prior to relating it, however, I cannot omit remarking how vividly and freshly these septuagenarians still recollect the scene which occurred in the school when the name of Byron was first called out, with the prefix "Dominus." The surprise of his schoolfellows, themselves generally the sons of well-to-do burgesses and professional men, darting into Byron's

mind the conviction that the charm of equality was henceforth broken between himself and his playfellows, the tears started into his eyes as he answered "adum." Byron received his coronet as Victoria did her crown. Not long afterwards he left Scotland for England.

But I took up my pen to relate how the poet was nearly lost in a graveyard during a snow-storm, when he was but a small boy. The boys attending the grammar school, who were simultaneously learning writing, of Mr. Duncan, the writing-master, had every day at twelve o'clock to cross the graveyard of the parish church of St. Nicholas, on their way from the grammar school in the School Hill, to the writing school in St. Nicholas Street. One memorable day, on issuing from the grammar school, these boys confronted such a storm of snow and hail as has but rarely visited even the northern city at the mouth of the Dee. Under the shelter of the high wall of the churchyard the boys battled their way against the wind and the drift as far as the gate. But, here, the weaker boys were driven back by the hurricane, and remained, not daring to turn the corner or leave the shelter of the wall. The elder and stronger boys alone ventured across the wide, open, and exposed graveyard. Two of these offered a hand each, however, to little Byron, and all three daringly dashed into the blinding and bewildering drift. My informant, Dr. —, a physician, who after practising many years in India is now residing in Brighton, was one of the two lads. No sooner had they entered the storm than the boys were overpowered by it, and let go their hold of each other, for it was then every one for himself. My informant was seated in the evening with his family when a servant came in great alarm, sent by Mrs. Byron to inquire if anything were known of the fate of her son, who had been missing since the morning. His schoolfellow could only answer, that every one having had to shift for himself, he had lost him amidst the snow in the churchyard; the only hope he could suggest being that Byron had found shelter under a tombstone,—flat tombstones resting on stones at each end, abounding in the churchyard. Dr. — believes, to this day, that men were employed to search the churchyard and under the tombstones, with lanterns, that they discovered little Byron under one of them, perishing of cold, and were only just in time to save his life. But this is a mistake. The other day I met a very old acquaintance of mine, known to me as a schoolfellow of Byron at the Grammar School of Aberdeen, Mr. Cruickshank, recently clerk to the County Court at Greenwich. When I was narrating to him this snow-storm story, as told to me by Dr. —, he approved of the narrative until I mentioned the supposition of shelter under a tombstone, when he exclaimed:—"No such thing! I was with him,—the weaker boys could not get into the churchyard at all. We could not leave the School Hill, and we found shelter in Mr. Leslie Cruickshank's hosiery; in whose kitchen we were dried and warmed, and sat waiting until our friends fetched us in the evening, when they could get to us, and found where we were. It was whilst waiting in this kitchen that I first perceived something of the poet in Byron, for to while away the time he told us a beautiful tale out of the 'Arabian Nights.'" The slight discrepancy in these accounts of the adventure may be easily explained, by supposing that little Byron slipped out of the hands of his stouter comrades the instant he felt the full force of the storm, and was then driven towards the churchyard-gate.

JOHN ROBERTSON.

LAST NOTES FROM SPAIN.

Madrid.

THOSE among the tourists in Spain who are not overpowered into self-abnegation by the authority of a popular book may be more surprised than edified to find, as they proceed, proof on proof that, with all its historical research, its choice classical quotations, its more questionable sarcasms and passages of smart writing, and its fiercely partizan spirit,—Ford's 'Handbook' is not satisfactory—at least as regards our days. His Madrid, I must repeat, is not the Madrid of 1861. In his Guide, the capital of Spain figures as a dull city, inhabited by a rascally and corrupt popula-

tion, from which the traveller is warned to flee away so soon as he has seen "the Gallery." This is not any longer a true picture.—Was it ever so? or have the Madrilenian gentlemen become intelligently courteous to strangers,—have the inn, and the shop, and the working and mental folk of the capital, become clean and civil, without greediness, since his time? Were there, when he wrote, no stately houses along the Prado? Had the Gallery—a low building, as a picture-gallery must needs be—not then its present façade? Those who seek instruction would dispense with many of his venomous paragraphs against the French, and more of his omissions to the great Commander whose glory needs them not,—for greater accuracy of statement and a fairer construction of such things as did not happen to interest the writer personally.

Though his best has been done for the Gallery of Madrid, and though there is far more than lip-knowledge in the pages devoted to it,—a complete Guide to that wondrous collection of pictures is still wanted for the English, by comparatively few of whom it has been yet visited. That there is loose wording, if not careless statement of fact, on the part of the clever Englishman one instance will suffice to prove.—In the first part of the 'Handbook,' p. 180, Alonso Miguel de Tobar is spoken of as "the best, perhaps, of Murillo's pupils—1678-1758." In p. 191, we are reminded of the date of Murillo's death, A.D. 1682, when De Tobar, the "pupil," was four years old!—The criticisms, too, when confronted with the pictures themselves, will appear to many more elaborately showy than distinctively shrewd. Wilkie's brief notes bring Velasquez somewhat nearer to us than columns of *verbiage*, or description by antagonism,—or by such a parallel as named him the "Homer" of Spanish Art, to its "Virgil" Murillo.—Spirit, it needs hardly to be told, is synonymous with his name.—The boy, Don Balthazar, on horseback,—a composed rider, enjoying his horse the while as a boy only does,—gallops out of the frame. The court damsels (oddly called "pages" by Ford) who amuse the Infanta Margarita are as anxious and obsequious as a pair of Fanny Burneys. The laughing Bacchanals in 'Los Bebedores,' are neither "humorous" à la Teniers, nor "effective," in the style of Caravaggio, as described. They have a character and physiognomy of mirth, as distinct from those of the Flemings as is the taste of warm sherry or bitter Manzanilla from that of the heavy beer so dear to the Low Country sot. For this reality, this intense nationality in the Spanish painter, every one must have been prepared,—less so, perhaps, for his peculiar manner of painting; which is often light and flowing, but always solid,—less for his peculiar palette, in which bright and primitive colour has a small share, as compared with brown and olive tints (not forgetting the bluish-greens and the greenish-blues so largely used in his skies and backgrounds),—yet which is so managed as to give its master a vivid and emphatic place of his own, even when he figures among such richer and more many-coloured folk as Titian, Giorgione, Veronese, Rubens,—less still for his peculiar treatment of the flesh,—which, in reality, is often chalky, bloodless, and dusky in the shadows, in effect, none of the three.—I can call to mind nothing in touch and tone approaching the portraits of Velasquez, except (at a long interval) certain large groups by Frank Hals at Haarlem, in which some analogous qualities may be traced. I cannot recollect any character in which the manner of the painter is so defined, as to offer an idea of it to those about to make his acquaintance. Even the elaborate and admiring article, by M. Boulé, in the July number of the *Revue des Deux Mondes* seems, to an English eye, wordy, rather than shrewdly touching those characteristics which set the master apart among his countrymen. The task is well worth being undertaken by the most shrewd appreciator of style, the most precise, yet poetical employer of language.

The Raphaels and the Titians in the Madrid collection have had almost their due fame (though admiration may have been scarcely bounteous enough for the Venetian's 'Offering to Fecundity,' unparagoned in its craftsmanship as a group of seventy children). But it has not been suffi-

ciently told how vividly Tintoretto has been represented here,—how his 'Temptation of Joseph' almost throws down the glove to the recumbent 'Venus' of Titian, near which it hangs,—how in his 'Sea Pirates' there are his never-failing audacity and accumulation, with that gorgeous flush and depth of colour, which has faded out of too many of his pictures.—Nor is the tourist, I think, duly prepared for the somewhat unfamiliar aspect in which he will meet Paul Veronese at Madrid as a painter—deep, religious and various in expression,—witness his picture of 'Cain and his Wife,' pathetic to intensity in the sorrow of the tearful, despairing, yet gently-loving woman, foiled by the degraded and shame-stricken onlooker, the situation moralized as it were, by the pall-cloud which hangs over half of the fading sky,—witness his 'Sacrifice of Abraham,' in which the devotion of the innocent victim is no less deep,—witness—to enter the pagan world—his lovely Venus, keeping off intruders with her fan from her sleeping Adonis (the lover somewhat too brawny),—a mythological dream, as fresh in its colour-splendours as if it had come from yesterday's easel.

To come down from the great things of Art to the small comforts and interests of to-day's journey, a travelling hint or two may be worth giving to those about to make holiday in Spain, without preparatory knowledge of its ways and means. The married man may once for all clear his mind of an idea of taking a real old Spanish fan for his wife at home. He will find one, if anywhere, in Paris, and cheaper,—but he may invest judiciously in the black lace of Almagro manufacture, which is rich, effective, real and not costly. Other temptation to "shop" is small. Old books seem to have hardly any existence,—nor old manuscript music.—Then, as to creature comforts, the fare is poor, though rarely, if ever, revolting. The lover of cooling drinks will do well, when at the coffee-house of Madrid, in which he is sure to find himself at some portion of the evening or other, to try the mixture of beer (a light beer) and iced lemonade, which freshens the palate heated with Spanish wines. These are among the modes that change year by year, of which travellers are glad to be apprised. Perhaps the Spanish cookery so ecstatically vaunted by Ford may have gone down;—or are *garbanzos* essentially dry?—and is green piment swimming in oil a dainty dish?—and have the fowls exceptionally lost all their flesh during this merciless comet-summer?—and must one, nevertheless, if bent on ripe fruit,—such as a peach fit to eat, or a dish of wild strawberries, or grapes which melt in the mouth,—go out and submit to the creeping things in the *Fonda del Milanaises* at Aranjuez? or make a pilgrimage to the gorgeous and perfumed muscatel grapes at Malaga?

It seems hardly possible to estimate the amount of good which railways may bring about—even though they diminish the amount of that picturesque travelling on horse or mule back in which athletic tourists, content to rough it, have found so much delight,—even if they emancipate that handsome quadruped the Spanish ass from his present terrible duties as bearer of burdens and merchandise.—Who knows what picturesque places these new peremptory channels of intercourse may not disinter? I find, for instance, no mention in the "Book," of Almodovar—a station betwixt Cordova and Seville—with a castle on a rock dotted with olive-trees, looking down on the Guadalquivir, far more arrogantly lofty and picturesque in its site than any of the castles in the Rhine-land, or in the Eifel, so well known to pedestrians.—Coming from Seville, its aspect, especially if approached at sunset, is yet more striking.—Generally, the people, conservative as their habits are, seem to have found out the value of the new mode of communication, with eagerness. Past travellers' tales of the discomfort of hotels in the towns will be soon so many obsolete legends. What engineering has done, engineering may do. The Spaniards having tasted the comforts of quick locomotion, may begin to ask, ere long, whether the mechanical and practical genius of shopkeeping England (so perpetually sneered at by Ford) might not introduce some schemes of restoring, by irrigation, the fertility and foliage of dis-

tricts, now parched with drought. I cannot feel that we have been moving about among a people dying or hopeless, howsoever pathetic in some matters,—and thus cannot but wish that every least encouragement, promising progress, should be set forth,—that every change from lustre to lustre should be registered and laid up,—and that the land, while its past romance and chivalry and grand ancestral glories are duly honoured, and all its sins of blood are forgiven, should be stirred again and again by the voice of strangers, as well as of its own citizens, suggesting that it may and ought to have a splendid future, though that be a future neither of monarchs pagan or bigoted, of knights errant, nor of gloomy blood-thirsty inquisitors. C.

OUR WEEKLY GOSPIP.

A translation of M. Guizot's 'Eglise et Société Chrétiennes en 1861' is announced for immediate appearance by Mr. Bentley. It has been executed by Mr. J. W. Cole, whose ability as a translator was especially manifested in the rendering into English the autobiographical Memoirs of the French Statesman and Philosopher.

Mr. A. Gilchrist is about to publish a 'Life of William Blake,' the painter of mysteries, illustrated with many fac-similes of drawings and sketches by the artist. The biographer of Etty has found a good subject in this work, and one which was much in need of being done, for the sake of justice to a truly great and original artist.

A 'Life of Count Cavour,' by Mr. J. Devey, is announced for publication by Mr. Manwaring. Mr. Devey has been residing at Turin, &c., and has been furnished with new biographical information regarding the career of the late statesman, by Sir James Hudson, Baron Ricasoli, the Marquis de Cavour, and other intimate friends of the late Count. Fra Giacomo, the late Count's confessor, will write the chapter descriptive of the Count's last hours.

A new edition of Crofton Croker's 'Fairy Legends of Ireland' is announced, with antiquarian notes by Mr. Thomas Wright, and a Memoir of the author, by his son, Mr. Dillon Croker.

The manuscript collections of Mr. Dalton, of Dublin, are now offered for sale. They are classed in historical, topographical and genealogical divisions.

The Library and Reading-room which form component parts of the new Museum at Oxford, and which are mainly stocked with scientific books from the Radcliffe, have been opened for public use, under similar arrangements to those of the British Museum Reading-room.

A "National Shakespearian Fund" is now proposed to be established, by Mr. Halliwell, who states that to the purchase of New Place must be added that of the original Great Garden of Shakspeare, formerly attached to New Place, and the site of the present theatre, which also belonged to it. The portion of the Birthplace Estate, still in private hands, must also (he states) be secured to the public. Then there is Anne Hathaway's Cottage, the purchase of which must be accompanied with an endowment for a custodian; and Getley's Copyhold Estate opposite New Place, a property that belonged to Shakspeare, and is mentioned in his Will. To complete the work, Mr. Halliwell proposes that a Library and Museum, properly endowed, should be erected at Stratford; and the records of Shakspeare now scattered about the town of Stratford, with those belonging to the Corporation, placed in those edifices. From 50,000*l.* to 60,000*l.* will be required to accomplish this project. Mr. Halliwell declines to receive contributions of less amount than 5*l.* By adhering to this rule he thinks he will not only be readily able to keep the accounts without assistance, but also be enabled to make his banking-account a general balance-sheet. Subscribers of smaller sums may send their contributions to Local Committees. The Mayor of Birmingham has initiated this part of the work. Mr. Halliwell of course alludes to the necessity of having a strict audit of the accounts; and he further states, for the encouragement of liberally-disposed subscribers, that if any individual

subscribe 10,000*l.*, or upwards, to the Fund, the first of them shall have the option of selecting the design for the buildings to be erected for the Library and Museum, provided that such design belongs to the architecture of the Shakspearian period, and that it can be carried out with the funds in hand at the time it is selected. There are some other details, but the above, perhaps, will suffice for present digestion and reflection.

We may fairly congratulate our readers on the resolution just taken, as we are informed, by the Government, with respect to the British Museum. The entire Natural History Collections will be removed to some other locality, not yet determined on, and the space at the Museum, sufficiently cramped already, will be left to antiquities and literature. This space will, no doubt, be speedily and worthily occupied; and when we say "worthily," as regards literature, we may as well add that we do not mean thereby the acquirement at great cost, and exclusively, of those rare missals and similar volumes, which are only exhibited under glass, or which, at all events, are rarely used by any student or artist. These may be fittingly acquired; but we would suggest, in addition, the purchase of very many old works in English literature which are not to be found in the Catalogue, and to acquire which would demand but a small outlay. There are few libraries richer in ancient illuminated manuscript-books than that of Trinity College, Dublin; but even of the works of such a Dublin worthy as Dean Swift it has but an imperfect collection. This sort of error will be avoided here, we trust, as we acquire new space for what is most wanted. We will only add to the above, the expression of our gratification at finding the *Times* adopting the views we, long since, advocated and that journal opposed, till now, on this measure regarding the Museum.

The King of Portugal has conferred upon R. H. Major, Esq., of the British Museum, the honour of knighthood of the Tower and Sword, in recognition of the value of his literary researches on the early discoveries of Australia, and of the justice therein rendered to the intrepidity of early Portuguese navigators.

It is a long time ago since King Francis stood by the easel of Titian and picked up the painter's fallen pencil; and some years have elapsed since Northcote told his royal visitor, the Duke of Clarence, that if George the Fourth had said to the Duke that he, the King, knew Northcote, it was only His Majesty's "brag." On Monday last, however, we had another instance of prince and painter being together on equal terms. The Grand Duke Constantine, with his Grand Duchess and suite, crossed from Westminster Abbey to the Palace, and there inspected, among other worthy sights, the fresco by Mr. E. M. Ward, R.A., which was described in our last number. The Grand Duke conversed with the artist, examined the picture critically, and had much to say touching the history of the stirring times of which the fresco exhibits one of the most romantic incidents.

The list of bankrupts is beginning to take rank among light periodicals—with occasional sensational paragraphs. The old list was rather monotonous in its stories; but the new contributors give great variety to it. Thus, on the Roll may now be seen "Esquires," causing one to wonder as to what stock in trade was badly managed by those too enterprising gentlemen. "Barristers-at-Law," too, now add dignity to the company, and men of strange vocations afford a pleasant perplexity. What, for instance, is a "Mungo-manufacturer"? Can it be a dealer in slaves? Of "solicitors" there is such a number as may well gratify a large, but ungenerous, public of sufferers. The name would appear to be one which is supposed to carry distinction with it, for one bankrupt in Tuesday night's *Gazette* describes himself as "Solicitor,—for orders in a saw-mill." This last individual is a wag, and may not despair of employment on some of the provincial papers most addicted to jokes.

"A Subscriber" thus replies to Mr. Turner's denial of his statement respecting Doré's Dante.—"After purchasing my copy, I complained to my bookseller that the selling price had been reduced,

and asked him to request Messrs. Hachette & Co. to make some allowance. Their answer to him is as follows:—

‘18, King William Street, Strand, 7th Oct. 1861.
‘Mr. —.—Dear Sir,—The price of Dante is 100 francs; we have sold it at 5*l.*; but, owing to undersale on the part of others, now reckon it as 4*l.* 3*s.* 4*d.* As there has been complaint, we will credit you 3*s.* Our present charge to trade is 3*l.* 15*s.* Kindly advise us whether you cancel the order [not my order, but a subsequent one] or no.
—Yours faithfully, for Hachette & Co., P. N.’

—The bookseller does not wish his name to appear. I understood from him, subsequently, that Messrs. Hachette & Co. declined to amend their offer before I wrote to you. I refrain from any comments, merely hinting that the agents of Messrs. Hachette & Co. have rather a singular way of transacting their business.”

In 1856 Adolphe Schlagintweit, having left his brothers Herman and Robert to pursue their way over the mountain chains to Eltchi, near Yarkund, pushed onwards, alone, in a north-west direction, on his road to Kokand, but was seized on his way by a robber-chief, and beheaded in front of Kashgar. The journal of this enterprising traveller, containing 135 pages of closely-written notes, has been recovered by Lord William Hay, brother of the Earl of Gifford. Lord William is now employed as Civil Commissioner in Cashmere, and has availed himself of the opportunity to make every inquiry into the fate of poor Schlagintweit. With the journal, which comes down to the 11th of August, 1856, a few days after which the traveller was murdered, Lord William has recovered what, he says in a letter to his brother, the Earl, “is confidently asserted to be the poor fellow’s skull.” The contents of the journal, referring to a “region never visited in modern times,” says Sir Roderick Murchison, “by any other scientific traveller,” will be added, probably, to the work yet in progress, of which the surviving brothers are the authors.

The ‘Colleen Bawn’ was performed for the last time last night, after a run of nearly 300 representations. The Adelphi will be closed this evening, for a rehearsal of the new piece, ‘The Octoroon,’ which is to be produced on Monday. The drollest feature in the former drama was the variety of brogues and dialects, or attempts at them, intended to pass for brogues, employed by the actors, and, indeed, actresses, some of whom, at the least, seemed heartily weary of their parts—of which we may say there is not a good one in the piece, save that acted by M. Boucicault himself. Even Mr. David Fisher, who exhibited such rare histrionic talent in the part of the Abbe, in ‘The Dead Heart,’ could make nothing of *Hardress Cregan*; but his successor in that character, Mr. Billington, made something of him very unpleasant—a rude and heartless ruffian. Some persons are puzzled at the fact that very poor pieces, from tragedy to burlesque, have very long runs, and that nothing is “damned” now-a-days. One reason for this is, that the audiences are not, as they used to be, almost exclusively London people, who would not have suffered a poor drama to enjoy long life, but mostly successions of visitors to London, who take what they can get, and depart with indifference.

The first meeting of the Geologists’ Association for the present session was held on Monday evening last, and was numerously attended. Thirteen new members were elected. Prof. Morris delivered an interesting lecture ‘On Coal, its Geological and Geographical Position.’

It would be a desirable thing if the cartoon prepared by Mr. Maclise for his picture, ‘The Interview between Wellington and Blucher after Waterloo,’ could be added to the display of works of British Art, which will form part of the International Exhibition next year.

The Authors of ‘Eastbourne as a Resort for Invalids’ have appealed to us in such good spirit, respecting some critical remarks on their joint work, that we willingly afford space for the substance of a remonstrance which they make jointly. With respect to their names and addresses being given, they cite as authorities, or warrants, for

such a course, “Drs. Watson, Budd, Walshe, Lever, Carpenter, Churchill (of Dublin), Todd, Golding Bird, Ferguson, and Messrs. Lawrence and Erasmus Wilson.” With respect to suggested interchanges of recommending patients, the authors allege that they have never even contemplated such a proceeding. The authors add, that as their “reputation has been unjustifiably assailed,” and as they have sustained consequent damage, the statement of their own case, as above made, can alone set them right with the public.

Two volumes of a Diary by Varnhagen von Ense have just left the press; the Diary comprises the years 1835 to the end of 1844, and is likely to create a still greater sensation than Varnhagen’s Correspondence with Humboldt. A few words of Varnhagen, in reply to an observation of the Ambassador, Herr von Bülow, to the effect of the power and importance of a sharp quill in our times (1839), prove what may be expected from these volumes. Varnhagen said, “Indeed, I am sitting by a powder magazine; if I should once feel inclined to put the match to it, half the town of Berlin would explode; I should have to go away and light it from a distance.” He has gone, since, to where no amount of explosion will affect him, but Fräulein Ludmilla Assing has boldly applied the match. We shall see what effect it will produce. History marches quickly in our times, and it may be that things and persons lashed and exposed in the Diary are already removed too far in the background to be of overwhelming interest. Yet, we hear that the revelations of court life and doings in the Diary are of so piquant a nature, and the criticism on powerful and influential people of Berlin high life wielded so unmercifully, that a storm of indignation in certain quarters may be safely predicted, as well as a wide circulation of the book among classes who are fond of racy gossip.

We hear from Florence that the sifting, arranging and copying of Michel Angelo’s manuscripts is nearly completed, and that their publication is near at hand. We speak of those manuscripts left three years ago to the town of Florence by Casimo Buonarroti, the Turean Minister, in which legacy was comprised the old family house of the Buonarroti, with all the objects of Art it contained, and a sum of money destined to keep a conservator of the Buonarroti Museum. The manuscript collection proved to be far more important and comprehensive than was at first anticipated; and with the help of it, the life of Michel Angelo will have to be written anew. Since July, 1859, the Signor J. C. Casalucci, D. Gaetano Milanese, director of the State archives, and Carlo Pini, inspector of the Museum, have been engaged in the arrangement, and are preparing for print, a selection of the papers. The number of Michel Angelo’s letters is about 300; but far greater is that of the letters addressed to him, among which are found the names of many of the greatest artists and other celebrities of the time. Of the artists, we may name Bartolommeo Ammannati, Baccio d’Agnolo, Valerio Vicentino, Angelo Bronzino, Giuliano Bugiardini, Baccio da Montelupo, Sebastiano del Piombo, Il Rosso, Andrea and Jacopo Sansovino, Tribolo, Giovanni da Udine, Vasari and Francesco d’Olanda, the Portuguese miniature painter, whose interesting Memoirs on Art and artist life in Rome at the time of Paul III. were published by the Count Athanasius Raczynski, in his book, ‘Les Arts en Portugal.’ Among other celebrities of whom we find letters in the collection, are Francis the First, Cosimo I. de’ Medici, Piero Sederini, Benedetto Varchi, Vittoria Colonna, Catherine of Medici and others. These documents throw light on many an unknown or half-known fact, on many a circumstance which neither Condivi nor Vasari could sufficiently explain; they help us to understand why some of Michel Angelo’s grand projects were not, and some only partly, executed, as the Façade of San Lorenzo, the row of statues for the Chapel of the Piccolomini at Siena, the sepulchre of Julius II., &c.; and they show the great artist also as man and citizen, in the brightest light. Moreover, they allow

us a fair insight into the history of the art and artists of which Michel Angelo formed the centre, and to whom he was the readily-acknowledged and much-honoured oracle. No wonder that the publication of these documents should be eagerly expected. An obstacle to the printing lies in a condition of the testament, according to which neither manuscripts nor sketches were to be made public—a condition which will be submitted to the decision of the magistrates.

EGYPTIAN HALL, PICCADILLY.—MR. ROBIN, the Celebrated FRENCH WIZARD, will RE-APPEAR in his original SOIRÉES FANTASTIQUES, on the 25th November, with a New Selection of Startling Illusions.

SCIENCE

Sketches of the Natural History of Ceylon; with Narratives and Anecdotes illustrative of the Habits and Instincts of the Mammalia, Birds, Reptiles, Fishes, Insects, &c., including a Monograph of the Elephant, and a Description of the Modes of Capturing and Training it. With Engravings. By Sir J. Emerson Tennent. (Longman & Co.)

The author and his publishers are careful to premise that this is not a mere reprint of that part of the same author’s well-known work on Ceylon which related to Natural History, but a republication of the same, with the restoration of omitted passages and the introduction of fresh materials collected in Ceylon; “the additional matter occupying a very large portion of the present volume,” and the whole being revised and corrected. As it appears to us, this is the best portion of the preceding and larger work, and a better edition of that best part, in an independent and complete and augmented form. On such grounds we now notice it.

The present publication is a fair example of what may be accomplished in popular Natural History by a painstaking and cultivated gentleman, who, though not himself a professed naturalist, has consulted and availed himself of the assistance of those who are professed naturalists, and has thus given to the public the fruits of his own industry and their aid. A more diligent use, also, of such materials as are already provided by predecessors could not have been made; and personal residence for a time in Ceylon has enabled the author to impart to the whole an individual character, which removes it by many degrees from a simple compilation. Little, indeed, of value in Zoology has been achieved by predecessors as compared with the zoological riches of the country, but what has been done is here methodized, and although only professedly presented as a “mémoire pour servir,” will, as the author hopes, “serve to inspire others with a desire to resume and complete the inquiry.”

Every writer who had previously treated of this island assumed that it was a fragment which, in a very remote age, had been torn from the adjacent mainland by some convulsion of nature, and, consequently, that the vegetation which covers, and the race of animals which inhabit it must be identical with those of Hindustan; to which Ceylon was alleged to bear the same relation as Sicily presents to the peninsula of Italy. Sir J. E. Tennent, however, after due consideration, came to the conclusion that, “not only is there an absence of sameness between the formations of the two localities, but that plants and animals, mammals, birds, insects and reptiles, exist in Ceylon which are not to be found in the Flora and Fauna of the Dekkan, but which present a striking affinity and occasionally an actual identity with those of the Malayan countries, and some of the islands of the Eastern Archipelago.” There is a singular local tradition, that at an infinitely

remote period Ceylon formed an integral portion of a vast continent, known in mythical epics of the Brahmans as "Lanka"; and "dim as is this ancient tradition, it is in consistency with the conclusions of modern geology, that at the commencement of the Tertiary period northern Asia and a considerable part of India were, in all probability, covered by the sea, but that south of India land extended eastward and westward, connecting Malacca with Arabia." The author pursues his conception, and shows that a striking dissimilarity presents itself between some of the Mammalia of Ceylon and those of the continent of India, while in its general outline and features this branch of the island Fauna exhibits a general resemblance to that of the mainland. The strongest argument, however, is, that while down to a very recent period it was universally believed that only two species of the elephant, the African and the Asiatic, are now in existence, and that the elephant of Ceylon is identical with that of India, it is now established that the Ceylon elephant is really identical with an entirely distinct species only found in Ceylon and in Sumatra. To the author "the establishment of a fact, so conclusively confirmatory of the theory he had ventured to broach is productive of great satisfaction," to which we would minister by renewed publication.

The elephant, as perhaps entitled to do by reason of his bulk, takes up a principal portion of the volume; and in this monograph nearly all that can interest general readers respecting this huge beast is brought together, *minus* most of those old anecdotes of sagacity which have long been fireside property. Errors are corrected, and elephantine anatomy, habits, sagacity, pugnacity and behaviour, both in a state of nature and of captivity, are fully expounded in plain English. No monograph that we have seen is anything like so complete, though a previous popular little volume has, confessedly, contributed to it.

As an object of curiosity, no beast is more interesting; as an object of sport, few are more attractive to athletic sportsmen. It is difficult, however, to bring oneself to sympathize with this sport, when we find that it requires the smallest possible skill in the marksman, and partakes more of the character of butchery than craft. It is often a mere passion for wholesale slaughter, since the carcass is never usefully applied, but is left to decompose; and surely this pursuit cannot be attributed to love of nature and scenery. One officer has killed upwards of 1,400 of these inoffensive monsters; another, more than half that number; and others follow in less numerical triumphs. A London slaughterer would overtop them all by many hundreds, and yet be discarded from decent society. The Government, however, are to blame, in offering a few shillings per head for elephants, and prompting to the destruction of 3,500, in less than three years, in part of the Northern Province alone. Between 1851 and 1856 a similar reward was paid for 2,000 more, in the Southern Province. Poor bulky beast, too easy a mark for any sanguinary novice! Aim at his huge head, and lodge a bullet either in the temple, or in the hollow over the eye, or in a well-known spot immediately above the trunk, or in the region of the ear, and down falls the massive corpse of a sagacious and not malevolent creature, who, as our author believes, lives on terms of amity with every quadruped of the forest; so that it neither regards them as its foes, nor by its acts provokes their hostility. It has only two irreconcilable foes: one is man, and the other a fly!

When an elephant can catch a sportsman,

it shows that, by trunk and by ponderosity, it is able to revenge itself. The trunk catches and flings down, the foot crushes the prostrated assailant. From the peculiar formation of the knee-joint in its hind leg, which enables it to swing the hind feet forward close to the ground, the beast is enabled to toss the captive's body alternately from foot to foot until deprived of life. Perhaps this fact is alluded to in the Third Book of Maccabees, where the author, in describing the persecution of the Jews by Ptolemy Philopater, B.C. 200, states that the king swore vehemently that he would send them into the other world, "foully trampled to death by the knees and feet of elephants."

When free in its native woods the elephant rather displays simplicity than sagacity; but when apprehension and danger call for the exercise of all its powers, it seldom fails to show sagacity enough. It has even been known to feign death in order to regain its freedom, as was related to the author respecting a recent captive.—

"It was led from the corral as usual between two tame ones, and had already proceeded far towards its destination; when, night closing in, and the torches being lighted, it refused to go on, and finally sank to the ground, apparently lifeless. Mr. Cripps ordered the fastenings to be removed from its legs, and when all attempts to raise it had failed, so convinced was he that it was dead, that he ordered the ropes to be taken off and the carcass abandoned. While this was being done he and a gentleman by whom he was accompanied leaned against the body to rest. They had scarcely taken their departure and proceeded a few yards, when, to their astonishment, the elephant rose with the utmost alacrity, and fled towards the jungle, screaming at the top of its voice, its cries being audible long after it had disappeared in the shades of the forest."

It is a curious fact in elephantine domestic economy, that if, by accident, any one becomes hopelessly separated from his own herd, he is not permitted to attach himself to any other. He may browse in the same vicinity, or drink or bathe at the same place, but the intercourse is only on a distant and conventional footing. He has evidently been tabooed by his fellows. The quadrupedal community has discarded him, because he did not sufficiently value the blessing of herding together. The author has seen such an elephant repulsed in every direction, when attempting to take refuge among his former associates, and driven off by heavy blows with their trunks when he attempted to insinuate himself within the circle formed for security, and this, too, even when the whole company were in a state of frightened captivity in a "corral." The result is pretty much the same among these quadrupeds as among us bipeds; the forcibly and hopelessly excluded elephant turns vagabond; and thus is formed a class of solitary elephants, known in India as *goondahs*, and in Ceylon as *hora*, or rogues. So sullen is their disposition that no man ever saw two such rogues in company, although they may be in the same neighbourhood. By night they are marauders, and most mischievous. They destroy plantations, trample down gardens, and lose their fear of man. They actually become hostile to him, and start out as he passes along by roads and jungle-paths, and assail him. The natives have their stories about these rogues, and the following, taken down from the narrator's lips, is worth quotation:—

"In 1847 or '46 I was a superintendent of a cocoa-nut estate belonging to Mr. Armitage, situated about twelve miles from Negombo. A rogue elephant did considerable injury to the estate at that time; and one day, hearing that it was then on the plantation, a Mr. Lindsay, an Englishman, who was proprietor of the adjoining property, and my-

self, accompanied by seven or eight people of the neighbouring village, went out, carrying with us six rifles loaded and primed. We continued to walk along a path which, near one of its turns, had some bushes on one side. We had calculated to come up with the brute where it had been seen half an hour before; but no sooner had one of our men, who was walking foremost, seen the animal at the distance of some fifteen or twenty fathoms, than he exclaimed, 'There! there!' and immediately took to his heels, and we all followed his example. The elephant did not see us until we had run some fifteen or twenty paces from the spot where we turned, when he gave us chase, screaming frightfully as he came on. The Englishman managed to climb a tree, and the rest of my companions did the same; as for myself I could not, although I made one or two superhuman efforts. But there was no time to be lost. The elephant was running at me with his trunk bent down in a curve towards the ground. At this critical moment Mr. Lindsay held out his foot to me, with the help of which and then of the branches of the tree, which were three or four feet above my head, I managed to scramble up to a branch. The elephant came directly to the tree and attempted to force it down, which he could not. He first coiled his trunk round the stem, and pulled it with all his might, but with no effect. He then applied his head to the tree, and pushed it for several minutes, but with no better success. He then trampled with his feet all the projecting roots, moving, as he did so, several times round and round the tree. Lastly, failing in all this, and seeing a pile of timber, which I had lately cut, at a short distance from us, he removed it all (thirty-six pieces) one at a time to the root of the tree, and piled them up in a regular business-like manner; then placing his hind feet on this pile, he raised the fore part of his body, and reached out his trunk, but still he could not touch us, as we were too far above him. The Englishman then fired, and the ball took effect somewhere on the elephant's head, but did not kill him. It made him only the more furious. The next shot, however, levelled him to the ground. I afterwards brought the skull of the animal to Colombo, and it is still to be seen at the house of Mr. Armitage."

Of birds, Ceylon has upwards of 320 species; and their prodigious numbers, particularly the myriads of waterfowl, form one of the marvels of the island. The melody of their song bears no comparison with that of the warblers of Europe; and in beauty of plumage they are surpassed by the birds of South America and Northern India; but they have singular grace of form, and utter clear and musical calls in rich and melodious tones. Of all the Ceylon birds of the same order, the small, glossy crows are the most familiar and notorious. The Dutch, during their sovereignty, enforced severe penalties against any killer of crows, thinking them useful; and they now frequent the towns in companies, and domesticate themselves in the close vicinity of every house. They are the flying thieves of the place; and no article, however unpromising its quality, can with safety be left unguarded in any apartment accessible to them. They despoil ladies' work-baskets, open paper parcels to ascertain their contents, will undo the knot of a napkin if it inclose anything eatable, and have been known to remove a peg which fastened the lid of a basket in order to plunder the provender therein. The following *ruste* seems almost beyond corvine craft:—

"One of these ingenious marauders, after vainly attitudinising in front of a chained watch-dog, that was lazily gnawing a bone, and after fruitlessly endeavouring to divert his attention by dancing before him, with head awry and eye askance, at length flew away for a moment, and returned bringing a companion which perched itself on a branch a few yards in the rear. The crow's grimaces were now actively renewed, but with no better success, till its confederate, poising itself on its wings, descended with the utmost velocity,

striking the dog upon the spine with all the force of its strong beak. The *ruse* was successful; the dog started with surprise and pain, but not quickly enough to seize his assailant, whilst the bone he had been gnawing was snatched away by the first crow the instant his head was turned. Two well-authenticated instances of the recurrence of this device came within my knowledge at Colombo, and attest the sagacity and powers of communication and combination possessed by these astute and courageous birds."

A fine collection, from Ceylon, of stuffed birds, nearly every one of which was shot by Mr. E. L. Layard, is now in England.

The reptiles are lengthily described and illustrated. The most note-worthy topic in this part of the volume is the use of the *Pambo-Kaloo*, or snake-stone, as a remedy for wounds by venomous serpents. Striking stories are told of its curative powers; and one or two of them appear to be well authenticated, such as those we now cite. A friend of the author's saw a man bitten in 1854 by a cobra de capello, which he had seized by the head and tail:—

"The blood flowed, and intense pain appeared to follow almost immediately; but with all expedition, the friend of the sufferer undid his waistcloth, and took from it two snake-stones, each of the size of a small almond, intensely black and highly polished, though of an extremely light substance. These he applied, one to each wound inflicted by the teeth of the serpent, to which they attached themselves closely; the blood that oozed from the bites being rapidly imbibed by the porous texture of the article applied. The stones adhered tenaciously for three or four minutes, the wounded man's companion in the meanwhile rubbing his arm downwards from the shoulder towards the fingers. At length the snake-stones dropped off of their own accord; the suffering of the man appeared to subside; he twisted his fingers till the joints cracked, and went on his way without concern. Whilst this had been going on, another Indian of the party who had come up took from his bag a small piece of white wood, which resembled a root, and passed it gently near the head of the cobra, which the latter immediately inclined close to the ground; he then lifted the snake without hesitation, and coiled into a circle at the bottom of his basket. The root by which he professed to be enabled to perform this operation with safety, he called the *Naya-thalic Kalanga* (the root of the snake-plant), protected by which he professed his ability to approach any reptile with impunity. In another instance, in 1853, Mr. Lavalliere, then District Judge of Kandy, informed me that he saw a snake-charmer in the jungle, close by the town, search for a cobra de capello, and, after disturbing one in its retreat, the man tried to secure it, but, in the attempt, he was bitten in the thigh till blood trickled from the wound. He instantly applied the *Pambo-Kaloo*, which adhered closely for about ten minutes, during which time he passed the root which he held in his hand backwards and forwards above the stone, till the latter dropped to the ground. He assured Mr. Lavalliere that all danger was then past. That gentleman obtained from him the snake-stone he had relied on, and saw him repeatedly afterwards in perfect health."

The author adds:—

"The substances used on both these occasions are now in my possession. The roots employed by the several parties are not identical. One appears to be a bit of the stem of an *Aristolochia*; the other is so dried as to render its identification difficult, but it resembles the quadrangular stem of a jungle vine. * * It is probable that the use of any particular plant by the snake-charmers is a pretence, or rather a delusion, the reptile being overpowered by the resolute action of the operator."

Determination and strong will are supposed to effect what is popularly attributed to charms and stupefaction. As to the snake-stones, one was submitted to Prof. Faraday, who believes that it is a piece of charred bone which has been filled with blood, perhaps several times, and then carefully charred again. Probably, thinks

the author, the animal charcoal, when instantaneously applied, may be sufficiently porous and absorbent to extract the venom from the recent wound, together with a portion of the blood, before it has had time to be carried into the system. A communication from Mr. W. H. Hardy, relative to the snake-stone of Mexico, instructs us as to the method of preparing it from a piece of hartshorn, and applying it properly, in which case it adheres firmly for the space of two minutes, when it falls into a basin of water, is dried and applied again to the wound, to which it will not now adhere longer than one minute. When applied a third time, it heals almost immediately, and nothing will cause it to adhere any more.

The ichthyology of Ceylon had been very imperfectly investigated, but a series of drawings, including upwards of 600 species and varieties, all made from recently-captured specimens, has been submitted to Prof. Huxley, who has appended a notice of their general characteristics. "If," says the Professor, "these drawings represent 600 distinct species of fish, they constitute, so far as I know, the largest collection of fish for one locality in existence." Dr. Gray has added a list of the fishes thus represented, and a numerical contrast of them with those of China and Japan, so far as at present known. Amongst the ichthyological curiosities of the island, is the singular phenomenon of the sudden re-appearance of full-grown fishes in places which had been a few days before incrustated with hardened clay. This has been surmised to arise from the release, by rain, of spawn long imbedded in the dried earth. Against this comes the fact, that the rains have no sooner fallen than the capture of the fish commences by the natives, and that the fish are mature and full grown instead of small fry. A more probable explanation is, that certain adult fish in Ceylon, like some that inhabit similar waters both in the new and old world, have been endowed with the singular faculty of providing against periodical droughts either by journeying overland in search of still unexhausted waters, or, in case of its utter exhaustion, by burying themselves in the mud to await the return of the rains.

As respects the freshwater fishes of India and Ceylon, it is now established as a fact that certain of them possess the power of quitting the rivers and returning to them after long migrations on dry land. The fish most frequently seen on these excursions in Ceylon is a perch, about six inches long. Aided by a peculiar apparatus, it issues boldly from its native pools, and begins its toilsome march, either at night or in the early morning, whilst the grass is still damp with dew. Several have been met travelling along a hot and dusty road under the mid-day sun; and some, probably fanciful, accounts have been given of their ability to climb. On the coast of Coromandel a particular species of perch—hence called *Perca scandens*—has been said to ascend trees. That some species can bury themselves is more certain than that others can climb; and in those parts of Ceylon where the country is flat, and small tanks are extremely numerous, the natives are accustomed in the hot season to dig in the mud for fish. On one such occasion a civil officer was present, and saw the men flinging out lumps of moist firm clay with a spade. As this fell to pieces it disclosed fish from nine to twelve inches long, which were full grown and healthy, and, when exposed to the sunlight, jumped on the bank.

On shells, and particularly on the pearl shell (an *avicula*), a chapter of interest follows. Pleasant imaginings are associated with pearls; yet "no scene in Ceylon presents so dreary an aspect as the long sweep of desolate shore to which from time immemorial adventurers have

resorted from the uttermost ends of the earth, in search of the precious pearls for which this gulph is renowned." Here the pearl-diver inserts his foot in the "sinking-stone," and inhales a full breath; presses his nostrils with his left hand; raises his body as high as possible above water, to give force to his descent; and, liberating the stone from his fastenings, sinks rapidly below the surface. As soon as he has reached the bottom the stone is drawn up, and the diver, throwing himself on his face, commences with alacrity to fill his basket with shells. This, on a concerted signal, is hauled rapidly to the surface, the diver assisting his own ascent by springing on the rope as it rises. For a List of Ceylon Shells and a List of Ceylon Insects, with a full chapter about them, the reader must refer to the book itself; a work in which Sir J. E. Tennent has set a highly commendable example of what diligence and continued observation can effect, even in a merely temporary residence. Let all officials on foreign stations follow this example, and contribute all they can gather to local Natural Histories. The wood-engravings are numerous and good.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 8.—Anatomy, Mr. Partridge.
— Geographical, 8.—Upper Yang-tse-kiang Expedition, Lieut.-Col. Sarel; Notes on the *Kanawus*, Capt. Cameron.
Tues. Engineers, 8.—Hooghly and Mutla, Mr. Longridge.
— Syro-Egyptian, 7½.
— Zoological, 8.—Shrimp from St. Vincent's, Mr. White; New Moths, India and Australia; Undescribed Lepidoptera; Marsh Warbler (*Calamohorpe pulstris*), Mr. Saville.
Wed. Society of Literature, 4½.
Fri. Philological, 8.

FINE ARTS

FLORENCE EXHIBITION.

Florence, November, 1861.

THE Sculpture department of the Italian Exhibition, though far less extensive than that of Painting, contains a number of works of high merit and interest, and is by a large portion of visitors considered to be the most attractive feature of the whole. It occupies a long suite of rooms, of various sizes, with narrow connecting corridors, parallel with the great body of the building, lighted, like all the other parts of the Fine-Art department, with great judgment and artistic skill.

The first two sculpture rooms, entering from the end nearest to the great doors, contain only the plaster models of works as yet untranslated into marble. Among them Signor Corti's semi-colossal statue of Lucifer takes a distinguished place. It is a truly ambitious work, and is strongly flavoured with that new out-pouring of imaginative power which I referred to in my last as just now exercising so healthful an influence upon modern Italian Art. The proud spirit of the Morning Star is represented just after his fall from heaven, and the awful change from the angel to the demon nature is supposed to be that moment working within him, under the ban of Divine wrath. The very difficult rendering of the mingling of the two natures in the expression of the still beautiful face has been in some degree successful, though the head is somewhat poor and small for the size of the body, and the anguished horror of the wide eyes and painfully stiffened lips does not at all come up "to the height," to use a French phrase, of the terrible ideal, which is probably quite beyond the resources of sculpture. The attitude, however, is good; a sort of pulseless shrinking back and vain attempt at self-avoidance as the satanic nature overcomes the heavenly; as the beautiful glistening angel's wings are starting out into hideous angles and unsightly tufts, and the soft waves of hair lifting themselves ominously from the brow with a dreadful amazement into unsightly flame-like spires. Among the casts there is also a very charming little figure of a hood-winked Cupid feeling his way in the dark with extended hands, executed by Signor Ferdinando Andreini, of Settignano, a boy-artist of only eight-

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teen years old. The appearance of so promising a work as this by a young sculptor from the pretty little village of Settignano, nestled so temptingly on the spur of the Fiesolan hills, is a pleasant keeping up of the glories of the old time when that same village sent forth more than one great artist to achieve a European fame.

In the next room there is a group, in plaster, about half life-size, which always attracts a circle of admirers, and which is assuredly worthy of praise, although the subject is not one which should come by right within the severe province of sculpture. It is by Signor Rivalta, of Genoa, and represents an episode of the last war: the ambulance of the wounded surprised by a sudden attack. A grievously-wounded soldier lies on the ground, and beside him kneels a sister of charity (a figure of charming sentiment), only half startled from her work of mercy by the onslaught of the enemy; a second soldier lies dead beside his yet suffering comrade, and a rifleman, all fire and energy, stands over the helpless group with levelled musket, striving to defend them from the merciless foe.

Here, too, are several works of Professor Cambi. Among them is the 'Eve and her Children,' which is one of his most graceful designs. The little Abel is veiling his curly head under the abundant tresses of his mother, who, reclining on her side, looks smilingly into his face, and encircles him with her arm; while Cain, crouched beside her knee, doubles his tiny fist, and looks darkly at his brother from under his baby brows, the very embodiment of jealousy and anger. Not far from this model is that of the boy Masaniello, a sturdy, half-naked rogue, grasping a miserable little fish in his fingers, and looking with a malicious grin into its straining eyes.

But it is time to come to some of the finished works which are accounted the gems of the Exhibition. The statue of 'Spring,' by Signor Vela, is of great merit, despite a certain look of shortness in the lower limbs, caused in part by the peculiar and fanciful conceit of making the figure rise out of a pyramidal growth of flowers of all kinds. The blooming deity is only just awakening from her winter sleep, and stretching her round arms indolently above her head, as she lifts her fair form into the soft, warm air, while a thousand blossoms wreath the lovingly upwards from the earth with her. There is much of poetic fancy in the conception of Signor Vela's work, which is about life size, and of peculiarly pure and beautiful marble, well suited to the subject. The 'Meneceus' of Prof. Costoli is a statue of considerable power, which has already found mention beyond the Alps, but there is something to regret in the likeness which the *ensemble* of attitude and expression bears to the noble antique statue of the Dying Gladiator. Prof. Costoli also exhibits his fine monument to Count della Gherardesca, and a pleasing statue of a boy seated on the ground, and with meddlesome fingers just about to disturb the courtship of two butterflies perched very literally *litt-à-litt* on a tuft of grass beside him.

Signor Sarocchi of Siena, contributes a pretty child-group, called 'The First Prayer.' A chubby boy some three years old kneels with folded hands and dimpled face gravely composed, repeating the holy words which his sister, a pretty little maiden aged some few years more, is dictating as she crouches on one knee beside him. The grouping of the figures is very harmonious; the girl especially, with her anxious and motherly yet pleased expression, is eminently natural and sweet in character.

Our well-established artistic *celebrity*, Signor Fantacchiotti, has contributed his beautiful 'Monument to Mrs. Spence,' with which a great number of readers of the *Athenæum* are well acquainted. However often seen, the calm recumbent figure with its folded hands and lovely placid features, the baby angels seated on the base of the sarcophagus, and the richly tasteful and carefully wrought pall, and other accessories, never fail to attract admiration. In the same room is also the same sculptor's 'Love reposing on Fidelity,' a child lying asleep upon a noble Newfoundland dog; which is one of his happiest groups.

Prof. Magni sends us from Milan some of the best statues in the Exhibition; one of them indeed may be called the *bonne-bouche* of the whole gathering. This is his 'Leggitrice,' or girl reading, a work as simple in its name as in the pure beauty of its lines, but which, in spite of the accusation brought against it by the exclusive admirers of so-called *scultura dotta*—learned sculpture,—of partaking too much of *genre* to be invested with the majesty of marble, is the first favourite with every class of visitors. The *Leggitrice* is a girl some fourteen years old. Her face, though wonderfully attractive, is not classically perfect by any means, and her delicate form has not expanded, and probably never will expand, into the voluptuous roundness of a Greek Venus. Her limbs are long and slender, though not in the least akin to Donatellesque attenuation. There is calm intelligence in her broad high brow and clear eyes, and a world of tender sentiment in her delicately-cut mouth. She sits in the very lightest garb, a mere linen garment, short-sleeved and unbuttoned at the bosom, sideways, on a rough rush-bottomed chair (for the *Leggitrice* is of the people), on the back rail of which she rests the open book she is reading. Her right hand supports the volume; her left lies carelessly on her knee; her naked feet are negligently curled back under her long garment; her rich hair modestly gathered up; the lines of the folded vest which hangs over the chair-back droop straight and motionless; the Garibaldi medal round her neck lies softly on the delicate curve of her girlish bosom, and she reads, body and spirit,—reads with every pulse of her heart, so earnestly, that a slight dent on the smooth temple shows the strained attention, and the mobile upper-lip is slightly, almost imperceptibly raised at one side in the right-hand curve of its bow, with an expression so thoughtful, and withal so *naïve* and characteristic, that it must have found its model in a living face. And what is the page which so rivets the attention of the young reader? Looking over her shoulder, one reads no well-worn passage from Tasso; no tragic tirade of Alfieri; not even one of those sweet and tender love-*stori-nelli* of the Pistoian hills, which flow out so freshly from the popular heart of Italy; but the mighty lines which Niccolini puts into the mouth of his Arnold of Brescia, in the prophetic vision of a future Italy, which comes over him before he goes to meet his martyr's doom at the hands of his priestly torturers.—

I see the Lombard towns join hand in hand;
And from the blood-stained ashes that bestrew
The walls of twenty cities, lo! there streams
One single banner, towering up to Heaven!

I see the German flee beyond the Alps;
His ravaging eagle trailed in mire... his crown
The mockery of a people near redemption!

—Another of Prof. Magni's most-admired works is 'The Swing.' A young girl crowned with flowers, swinging herself on a scarf hung between two trunks of trees, while a little *anorino*, cinctured with vine sprays, is helping in the sport. The girl's figure is flowing and graceful, but there is something defective in the drawing of the left arm, which detracts from its effect.

His 'Socrates, in the Theatre,' is also a fine statue, though there is something too much of a theatrical air in the attitude in which he stands, braving the sharp satire of Aristophanes and the laughter of the crowd. 'David, slinging the Stone,' also by Magni, has great merit, both in the well-poised position of the figure and the ardent, noble expression of the boyish face. One of the splendid chimney-pieces in white marble which have attracted so much admiration at the Exhibition, is likewise by Prof. Magni. It is rich and elaborate in design, and the two child figures which sit one on either side, are especially good. A second beautiful chimney-piece is that by Signor Silverio Molinoli, which is festooned and twined with garlands of vines and grape clusters, mixed with arabesques, while playful squirrels peep out and in among the leaves.

Hiram Powers, the well-known American sculptor, exhibits many of the excellent works which are familiar as old friends to the lovers of Art. His 'America,' 'Fisher Boy,' 'Proserpine' Bust, and others, have no need here of particular

description. Mr. Fuller too, contributes his bronze statue of the 'Cast-away,' a shipwrecked sailor lying exhausted on his raft, and just faintly decaying the gleam of a distant ship. This fine statue is the repetition of one which appeared at the London Great Exhibition. Signor Dupré's white-marble pedestal for the great porphyry vase of the Pitti is here, as well as his 'Sappho,' his 'Bacco festante,' and several other works. The *bassi-relievi* which surround the pedestal are almost all beautiful in design and execution, but the Sappho, although it has met with perhaps exaggerated praise from the artistic world of Florence, is assuredly not an attractive statue owing to something *mesquin* and conventional in the attitude and draping. Signor Dupré's young daughter exhibits an admirable waist-length 'Bust of a Sister,' full of life-like expression and sentiment.

Signor Mazza's 'Bride,' is a great favourite with the public, and is a truly charming figure. The newly-wedded maiden stands wrapped in vague musings, looking down upon and playing with the fateful ring so lately placed on her slender hand, while a half-smile, neither vain nor coquettish, hovers on her lips.

The 'Ishmael' of Signor Strazza of Milan (the Milanese sculptors are in great force at our Exhibition) is a very remarkable work. Never was the faint exhaustion of a miserable death by thirst more faithfully given. But, clever as it is, the statue is too painful and too crudely truthful to give much satisfaction.—It is difficult to conceive what charm the Art critics find in Signor Salvini's 'Daughter of Sion,' which has, nevertheless, been greatly praised. This semi-colossal statue, with its exaggerated attitude and wildly grimacing features, is a huge example of the defect so often observed in French and so seldom in Italian Art, of caricaturing passion, even to the point of deformity.—A pleasing contrast to this desperate turbaned lady, 'calling up a look,' may be found in Signor Romanelli's delightful statue of 'Young Tell,' pulling the bandage from his eyes, while yet kneeling on the ground, after his father's triumphant shot. This statue, as well as many others in the Exhibition, has been purchased by the King. Prince Carignano and the sons of the King have likewise bought several of the works of Art.

The Sculpture department contains a great variety of beautiful marble vases and *tazze*; one especially of great size, from Volterra, wrought in the parti-coloured alabaster called 'agate,' which abounds in that district, and adorned with rich clusters of foliage and grapes, while the pedestal is surrounded by excellently modelled sea-horses. There are also a large quantity of alabaster models of *terre cotte*, and some admirable works in ivory, which I must find space to mention in conclusion. A casket richly worked and a tiny picture-frame by Signor Giusti, the unrivalled Siennese artist, are in truth worthy, for delicacy of execution and elaborate beauty of design, to compete with the great cinque-cento ivories of world-wide reputation. The picture-frame has been executed for Lord Northampton. A very beautiful ivory model of the *Fonte Gaja* of Siena, the marble *bassi-relievi* of which are the work of Jacopo della Quercia, is also from Signor Giusti's hand, and is the property of Lord Northesk. Near these is some extraordinary rich flower-work in bronze from Rome, a highly ornamented, but rather *baroque* toilet-table, with mirror and all its appurtenances, in Carrara marble, and a pair of finely-carved doors, in walnut wood, executed for the chapel of Prince Demidoff's villa near Florence. TH. T.

FINE-ART GOSSIP.—Mr. C. W. Cope's fresco painting representing 'Charles the First erecting his Standard at Nottingham,' has been placed in its proper situation, in the Peers' Corridor of the Houses of Parliament, being the fourth of the series of eight subjects intrusted to this artist, which, together with the similar series placed in the hands of Mr. E. M. Ward, for the decoration of the Commons' Corridor, the fourth of which we described last week, is intended to illustrate the great contest which commenced with the meeting of the Long Parliament, and terminated in 1689. Mr. Cope's fresco, which is somewhat larger than that

by Mr. Ward, will be open to the public in a few days.

The Turner pictures which, in accordance with the decision of the Commons' Committee, have been removed from South Kensington to the National Gallery, are now displayed, as rearranged in the first room, at the latter place. The disposition of these works has been made with great success, notwithstanding that they are somewhat crowded together in their temporary location: many of them can be seen to greater advantage than at South Kensington—a result consequent on the spectator being able to stand at a greater distance from them, in the square room, than was practicable in the narrow gallery which recently held them.

Mr. F. M. Brown has completed a reduced version of the fine cartoon which some of our readers may remember to have seen at Westminster Hall many years ago, representing William the Conqueror looking at the body of Harold on the battle-field of Hastings. This is styled, after the victor's own signature, "Wilhelmus Conquestator," and displays, in the growing twilight of the day of fight, the Conqueror, seated on his redoubtable war-horse, leaning forward upon one hand to look at the corpse of his dead enemy, which some Normans have discovered amongst the slain, and now have lifted to be borne away. "Wilhelmus" wears upon his breast that strange necklace of men's bones which he assumed by way of amulet, and as invoking vengeance from their saintly owners upon Harold, who had perjured himself of the oath taken upon such inviolable relics. The wearer is a mighty man, tall, long-limbed, stark and gruesome, and looks like the man he was, as his battle-shaken hair is tossed in rough masses about his uncovered head. Taller than his conqueror, the body of Harold is a weighty burthen, even for the stalwart men who have lifted it up. The long red beard falls upon his breast; the death-pale face shows under the crowned helmet he wears, the great right hand grasps, even in death, the mighty battle-hatchet; although its staff is broken. A gibing Norman, insolent to the vanquished, compares his own puny fist with the giant limb of the king, and, wild with the excitement of victory, laughs out loudly at the sight. Other figures are gathered about a Norman soldier assisting his wounded and aged father across the field strewn with corpses, Norman and English. One of each nation, each desperately wounded, fight their last fight with teeth and bare hands. This design, which was striking and effective in the cartoon from its vigorous conception, and the great power of drawing it displayed, is even more impressive in the oil picture, owing to the pathetic feeling of the colour employed with admirable skill to illustrate the motive of the work as well as the fine technical character of the same quality. By the same artist is 'Our Lady of Good Children,' a Madonna subject, representing the Virgin, seated on a throne, washing the infant Saviour, while an angel holds a basin and towel. In the middle distance is a little St. John, in a bed-gown, with his hair brushed and ready for bed: he is being taught to pray by a second angel. The hour, just after sunset, bedtime for children, is indicated by the red glow and blurred outlines peculiar to twilight, also by the yellow disk of the moon (the childish idea of the countenance therein being accurately made out), just risen over the Sea of Galilee. It will be understood that this is quaintly expressed the motive of 'Our Lady of Good Children,' such a Madonna as their ideas may form, elaborated with great splendour of colour, daintily employed.

A letter must not be overlooked—addressed by Dean Milman to the papers—calling attention to the delay of the works at St. Paul's Cathedral, owing to the want of funds. The Chapter, he reminds the public, has no income disposable for the purpose; and he appeals to lovers of Art to come forward and lend a helping hand to the completion of Wren's masterpiece, by decoration.

Upon Messrs. Thomas Agnew & Sons having dissolved partnership, Messrs. Christie & Manson sold, at Manchester, on the 28th ult. and six following days, a collection of pictures, &c., belonging to the firm. The most interesting and import-

ant lots, and the prices stated to be fetched by them, are as follows, omitting odd shillings.—The set of seven original drawings, by Holloway, from the Cartoons at Hampton Court, made for engraving, 1581.,—Mr. B. Foster, a Halt by the Stile, and Cottages at Hambleton, Surrey, (1861) 1321., (Smith),—the same, Feeding the Bird, 691., (Page),—Mr. W. Hunt, a Poacher, (1860), a Sprig of Holly, Bunch of Grapes and a Pitcher, an Apple, Grapes and Strawberries, 1171.,—Mr. D. Roberts, Mosque at Cordova,—The Library at Abbotsford, 991.,—Mr. P. F. Poole, A Rustic Toilette, 741.,—D. Coz, Beddegelert, and another, the same subject, 671.,—Mr. S. Read, Chancel of the Church of St. Paul at Antwerp, 731.,—Mr. G. Cattermole, The Warning, 941.,—G. Barrett, A Classical Landscape, with buildings, 2361., (Westcott),—Mr. J. J. Jenkins, The Soldier's Story, 1361.,—Mr. F. W. Topham, The Holy Well, 1501.,—Girtin, Battersea Reach, engraved, 261. The above-named lots were disposed of on Monday last, which day's sale, consisting exclusively of water-colour drawings, is reported to have realized 4,5001. At the sale of oil pictures on the following day, amongst other lots were: The Royal Dessert, by Mr. G. Lance, 891.,—Mr. Marcus Stone, The Sword of the Lord and of Gideon, 991.,—G. R. Leslie, The Watches, 331.,—Mr. T. Faed, The Valentine, 231.,—Mr. E. W. Cooke, Venice (1861) (Knowles), 1781.,—Mr. T. Creswick, A Salmon Leap (Stewart), 1341.,—Mr. D. Roberts, Pestum (Page), 1091.,—F. Danby, The Shipwreck, exhibited at the Royal Academy this year (Platt), 2361.,—Messrs. T. Creswick and F. Goodall, A View in Surrey, (Buckley), 2411.,—Mr. F. Goodall, A Young Gondolier nursing a Boy (Ashton), 1741.,—Mr. Linnell, A Watling Place (Platt), 2671.,—Mr. W. P. Frith, The First Pair of Shoes (Page), 1821.,—Mr. C. W. Cope, King Lear recovering at the Sound of Cordelia's Voice, shown at the Manchester Art-Treasures Exhibition, from the Brunel Collection (Holmes), 3021.,—Sir A. W. Calcott, The Beach at Hastings, Redleaf Collection (Knowles), 1521.,—Mr. T. S. Cooper, A Winter Landscape, with Sheep (1860), (Holmes), 1681.,—Mr. F. Goodall, A Halt at the Well, Brittany (Holmes), 1951.,—Mr. T. Webster, The New Sign (Westcott), 5141.,—Mr. T. Faed, The First-born (Holmes), 1451.,—Mr. W. P. Frith, Bed-time (Page), 1151.,—Mr. F. Goodall, A Beggar-boy at Venice (Grundy), 1051.,—Mr. Linnell, The Wood-cutters (Holmes), 2501.,—the same, Leith Hill, Surrey (Westcott), 3681.,—Mr. P. B. Morris, 1251.,—Mr. E. M. Ward, An Evening at Whitehall, 40 in. by 35 in. (Holmes), 2731.,—Mr. E. L. Egg, Cromwell Praying in his Tent the Night before the Battle of Naseby (Jones), 4201.,—F. Danby, The Dance of the Muses (Mackinlay), 3671.,—Mr. W. P. Frith, The Derby Day, 33 in. by 53 in. (Morley), 5251.,—Mr. T. Creswick, The River Trent (1861), 5301.,—Mr. T. S. Cooper, A Summer Afternoon in Kent (1861), 3781.,—Mr. W. Dyce, George Herbert at Bemerton (1861), (Jones), 7451. Sculpture: Mr. J. Bell, The Babes in the Woods (Jones), 3151. Water-colour Drawings: Mr. W. Hunt, The Village Smithy (Knowles), 941.,—G. Barrett, Sunset (Knowles), 841.,—Alexander Fraser, The Village Sign-painter, Northwick Collection (Radcliffe), 1481.,—Mr. W. Gale, Eyes to the Blind (Isaacs), 1101.,—C. R. Leslie, Titania (Holmes), 1621.,—Mr. F. D. Hardy, Father's Pets (Holmes), 1821.,—Mr. R. Redgrave, Lost in the Woods (Radcliffe), 1361. The amount said to have been realized at this sale on Tuesday last is 11,0001. The names bracketed in the above list are those of the purchasers.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of Miss LOUISA FINE and Mr. W. HARRISON. Great success of ROBIN HOOD. Revival of LURLINE. The MARRIAGE of GEORGETTE, every Evening. After which, at Eight o'clock, MONDAY, WEDNESDAY and FRIDAY in consequence of its enthusiastic reception on Friday last, Macfarren's last grand Opera of ROBIN HOOD, by Messrs. Santley, G. Honey, Patey, C. Lyall, E. Dussek, and Henry Haigh: Miss Susan Fyne and Madame Guarnabelli.—On TUESDAY, THURSDAY and SATURDAY, at Eight o'clock by desire, Vincent Wallace's Opera of LURLINE, supported by Messrs. Santley, H. Corri, C. Lyall, Patey, and W. Harris; Madames Jessie McLean, Thirlwall, and Miss Louisa Fyne.—Conductor, Mr. Alfred Mellon.—The Box-Office open Daily, from Ten till Five. Commence at Seven o'clock.

NEW PUBLICATIONS.

A Night in Fairy-Land: Operetta. Composed by Bennett Gilbert. (Jewell).—This work, first performed, we perceive, at the Surrey Theatre, on the 7th of September, passed away quietly. Yet there are portions of the music fanciful enough to have secured it a place on the stage of a theatre devoted to comic opera, as the French understand the distinction.—Our composers have, for the moment, no help for themselves. To have a chance of success they must try to be grandiose. Hence we meet effort after effort, tragedy after tragedy, larded with ballads for the shops—without any one among them bringing us in the least nearer what every one professes to have so much at heart—the establishment of an English Opera. If the subject be considered in another point of view, the English musicians stand in their own light. They will be something else than English—seduced by the peculiarities of foreign schools or by the success of some model elect. One lays hold of the Verdi phrases—another points his pen at the piquancies of M. Auber—a third puzzles himself and his orchestra with hammering at Meyerbeer effects. Till something more genuine can be dared and done, we shall have no English Opera,—let the most enthusiastic panegyrist say what they please, and (to quote a contemporary who is very warm in the cause) "let expectation stalk abroad, with head ever so erect, and look ever so indicative of hope." To reiterate these truths is an ungracious task—one which it would be pleasant to avoid were criticism free to choose.—Having no book of the words to guide us, we must be content with stating that Mr. Gilbert's operetta seems rather a scene than a story. His principal persons are all fairies, and one only among them has a male voice. There is an overture—a good deal of melo-dramatic and ballet music. Throughout the elfin touch and tone have obviously been kept well in view. But, in choosing a subject with so little contrast, Mr. Gilbert seems to have forgotten how limited are the resources of colour and expression applicable to it. Most of them were exhausted by Weber in his 'Oberon'—by Mendelssohn in his delicate Shakspearian music; and though Signor Costa in his 'Dream Serenade,' and Mr. Benedict in his 'Undine,' have since felicitously lengthened the list of spirit-choruses, it must be felt that to find anything fresh in the region of moonshine and dew is hardly an enterprise for a beginner. Some of Mr. Gilbert's ideas and phrases, however, are partly, if not altogether, new. The overture shows a fair amount of constructive power, modestly exercised (which is no small merit in these days of immodesty). He runs too much on triple rhythms; and, when his aim is brilliancy for the voice, as in the *rondo finale* (why must every opera, great or small, have its *rondo finale*?) he taxes his singers needlessly by a certain uncouthness of passage which does not belong to the true school of vocal writing. On the whole, however, we should be glad to meet Mr. Gilbert again in a story admitting of greater variety, and under circumstances more auspicious than those which have seemingly attended the production of this operetta.

CONCERTS OF THE WEEK.—That performances do not take rank by the ambition with which they are trumpeted *Herr Pauer's* morning music affords a signal illustration. In the least obtrusive form possible, he began, on Wednesday last, a series of half-a-dozen chronological Pianoforte Concerts, which, by those who think as we do, should be frequented, as full of interest and instruction, without adust tediousness. His first comprised—a *Toccata* and "Variations," by Frescobaldi—a Sonata, by Kuhnau, with an expressive *Adagio*—two movements, by Couperin (one of which 'Sœur Monique,' is as elegantly fresh as if it had been written yesterday),—a *Suite*, by Handel, in F sharp minor,—Sebastian Bach's Concerto in the Italian style,—and a *Fugue*, by Krebs (a man less known), excellent in quality, intricate, and, for its time, enterprising in its modulations,—Mozart's dainty and wayward *Rondo* in a minor,—a *Caprice*, by August Müller (one stage nearer to our period), of

the best quality, effective for the instrument,—Beethoven's better-known Variations in F,—and, to conclude, music by Schubert, M. Henri Herz and Dr. Liszt, not merely interesting if historically considered, but each stamped with its own seal of character, and each, as performed, attesting its player's thorough knowledge of his instrument. We were reminded that the full value of Herr Pauer, as a thinker and a performer, still waits its due justice in London, by this interesting morning-music. If the last finish be sometimes wanting to his playing: his readiness, power and versatility speak for themselves in the above programme—seeing that, as a whole, it was excellently carried out.

DEURY LANE.—On Thursday, a diluted version of M. Legouvé's 'Medea' was produced, for the purpose of introducing in the character, the Australian actress, Miss Avonia Jones. We have before observed that a translation of this feeble kind does not enable an *artiste* to do justice to this arduous part. Miss Jones is not therefore likely to compete with Madame Ristori in its assumption. In all respects, indeed, Miss Jones contrasts with her great predecessor. Her person is not ample, and her voice is not strong; but she compounds for these deficiencies by the carefulness of her action and the general stateliness of attitude that she preserves through the most trying situations. There is throughout no violence of gesture, nor vehemence of declamation, but a steady torrent of eloquence is maintained, with which Creusa and Jason are assailed, but which they most effectually resist. Miss Simms and Mr. Young in these characters remain imperturbable, whatever poor Medea may do or say. These parts were intrusted to very incompetent representatives; and many situations were rendered ridiculous, either by the over-acting or the under-acting of "professionals," who appear to have been engaged only as foils to the principals. The tragedy was preceded by a farce, entitled 'A Terrible Secret,' written by Mr. Stirling Coyne. This little drama is undoubtedly clever, if only as showing what an experienced playwright can do with a mere notion, and no plot or story at all. Yet the audience are kept in a riotous condition of mirth from the opening to the close of the piece. Mr. Atkins, who played the principal character, is an actor new to London, but of great merit. He rattled through an eccentric, and one might almost say ideal, part with irresistible humour and overwhelming rapidity, that never for one moment left the audience at leisure to reflect on the absurdity of the whole affair.

HAYMARKET.—On Saturday, Mr. Booth attempted another part, of a somewhat different character from those he had previously maintained. Sir Bulwer Lytton's 'Richelieu' does not make those demands upon the physical powers, and the elocutionary skill required for the expression of intense sarcasm, which Shakspeare and Massinger enforce upon the actor. Sarcasm there is in 'Richelieu,' but in a mild and mitigated form. Mr. Booth was equal to the delivery of the shrewd verses and half-humorous speeches of the politic Cardinal; and when, towards the end of the play, he was roused to passion, he had ready the requisite store of vehemence destined for the heads of the conspirators. He made-up also for the character exceedingly well, and skillfully simulated premature old age. It should be remarked, that he introduces more of the author's text into the part than is usual with performers, and that with him Richelieu shines as the dramatist as well as the statesman. He thus gives more of the lights and shades of character than ordinary; and these form an agreeable variety. The success of Mr. Booth in this modern drama has raised him much in our estimation, and confirmed us in the opinion that, by adopting a lighter range of parts, he will prove an acceptable actor.

SADLER'S WELLS.—The tragedy of 'Othello' was performed on Saturday, for the purpose of introducing Mr. Conway (who succeeds Mr. H. Marston) as Iago. The *débutant* was listened to with attention, and may be regarded as a respectable actor,

with a tendency to appeal, always reprehensible, to the gallery. Mrs. Rodgers, as *Desdemona*, was pleasing in her deportment, and, as a young actress, promises well. The rest of the play was inefficiently cast, with the exception of the Moor himself, who was sustained by Mr. Phelps with his usual power and more than his usual passion. A new farce, by Mr. Robert Phelps, preceded the tragedy. It is from the French, and entitled, 'Who's my Husband?' This farce is remarkable for its neatness and simplicity. The plot merely consists of the circumstance that two gentlemen, *Sir Harry Goring* and *Sir Geoffrey Morton*, are suitors for the hand of a certain *Lady Alice*, and are invited by *Lady Wentworth* to her country-seat, that her niece may select one of them for her husband. The lady and her lovers—all three are impersonated by female *artistes*—engage in counterplots, which are rendered lively and amusing by the good acting. The ladies—Miss Murray, Miss Ada Dyas and Miss Hudspeth—merit commendation for the care and spirit of their acting.

MUSICAL AND DRAMATIC GOSSIP.—'Ruy Blas' has been played till last night, without intermission, since its production at the Royal English Opera. The "house bills" describe it as an "immense success"; and thus oblige us to re-state our opinion of its production as a mistake,—in which, we conceive, the future will bear us out.—Mr. Macfarren's 'Robin Hood' was to be revived last night, for the introduction of Madame Guarabella, and with Mr. Haigh to sing the part elsewhere sustained by Mr. Reeves.

Mr. Henry Leslie announces that the concerts of his choir will re-commence on the 2nd of January, 1862; that they are to be five in number; that a Motet by Bach, probably one of Handel's Chandos Anthems, not given in public, it is believed, during the present century; a composition by Dr. Wesley; and some of Mendelssohn's eight-part Psalms, written for the cathedral choir at Berlin,—will be among the principal works performed.—The *Popular Monday Concerts* are advertised to begin, at the *St. James's Hall*, on the 18th; M. Vieuxtemps is to be the leading violinist—M. Halle the pianist.—The season of regular Saturday music at the Crystal Palace commenced this day week.—To-day, Miss Whitty, Herren Ole Bull and Formes will appear there.

It is said that the Limited Liability English Opera Company is about to open an office for the distribution of prospectuses, and for the issuing of shares to those able and willing to venture.—The rumour that *Her Majesty's Theatre* will re-open next year gains ground.—By both experiments the public may be gainers; and possibly, in one point of view, the artists.—So many representations have been made to us, for months past, and from every side, that, without undue meddling being intended, it is no longer easy to avoid the subject of "treaties." Year by year the struggle seems to become sharper and sharper,—the singers of any value to demand larger and larger terms,—and the managers to press more and more stringently on the time and service of all employed by them.—The latter measure of rejoinder tells with cruel force on the second and third members of the company, who cannot fight for increase of pay, but who are yet subject to any new usage, restricting their services to any given theatre, which may be generally enforced.—Surely, if Art mean anything in the way of improving manners, a little less cupidity on the side of the great singers—a little more consideration for those whose services, howsoever secondary, are still of first consequence to every musical performance aspiring to be complete—would make matters in every respect smoother,—every person's position more agreeable,—and every undertaking more profitable.

The first Concert of the pupils of the Royal Academy of Music was given the other evening, at which Miss Robentine Henderson is said to have distinguished herself.

We are glad to hear that Mr. Rigby, whose tenor voice is worthy of an arena more distinguished than the Alhambra, is about to leave England for

awhile, with the intention of studying on the Continent.

Madame Goldschmidt is now on a concert-tour, and has been singing in 'The Creation' at Liverpool.

A note from Dr. Monk to the York papers—and a circular sent round, after the season of Concerts for 1861-2 had inauspiciously commenced—appraises us, that the Minster Choral Society of that city has been obliged to suspend its public performances owing to want of patronage. Is there something Trophonian in England's Cathedral towns as regards all music,—save it be the Anthem, or the shop-Concert for the "Piccolomini of the minute" as she passes?

Signora Volpini has appeared, in 'Martha,' at the Italian Opera in Paris, with small effect.—Signor Beneventano has thrown up his engagement there.—Signor Delle Sedie seems gaining in favour,—which will surprise no one who recollects his impassioned singing in 'Un Ballo in Maschera,' at the Lyceum Theatre.

Republication of known and old music seems increasing on every side—more slowly, perhaps, in England, than in other countries. The well-known house of Breitkopf & Härtel, at Leipzig, is preparing an entire edition of everything that Beethoven ever wrote, which is to be the model edition, printed, it is announced, from the original editions. This involves a difficulty. Were the original editions, if even they passed under the master's own eye, correct?—Anything but this, we fancy—nay, in some cases, we know.—To whom, then, is the task of sifting and deciding, and using discretion (for to this it must come at last, in some cases) to be committed?—The reprints of other pianoforte music of the last half-century are too numerous to be counted. There are three editions of Clementi's Sonatas—to give merely one instance. Then, those whose tastes are more retrospective still, are beginning to ransack libraries for the music of Philip Emanuel Bach, in which there is much of the modern spirit. Absolutely, too, the harpsichord writers of too-much-despised France, Couperin and Rameau, are beginning to be heard of again. There is a comfort and encouragement in all this, of which we stand in sad need here, especially so often as a pile of the nonsense-music (and worse) of the hour comes before us.

Prince Poniatowski's one-act opera, 'A travers le Mur,' has been produced at the Opéra Comique of Paris with great applause. Censorious people might complain, it is said, that there is in it a good deal of Donizetti, and a strong dash of Paër—but in a Prince's opera, &c. :—Who can wonder, when washy amateur works like this and 'Pierre de Medicis' are forced on the Government Theatres of Paris, by Court influence, that we should hear from the French green-rooms of a "Club of Thrushes"—organized with the express purpose of seeing right done, and bad music put down, in defiance of the hired applauders, who are an important part of every French theatrical establishment?—As regards this matter of false applause, it may be repeated for the thousandth time that artists have almost, if not altogether, the affair in their own hands. So long, however, as some of the best among them are weak and mercenary enough to crouch for the purpose of privately purchasing favour from those who lead opinion,—whether they clap their hands or spoil paper,—they have small right to complain of any injustice or neglect of which they may be the victims.

Letters from Vienna, later in date than the one published here a week or two since, confirm our Correspondent's idea that Herr Wagner's 'Tristan' will probably not be given there, for the simple reason—that it cannot be learnt. This was the cause of the opera being withdrawn from Carlsruhe; and we are in a case to testify that some of the most profound and ready musicians in Europe, after having toiled at the score day after day with hearty good will, profess themselves utterly to have lost all memory of such semblance of idea as may exist there, immediately after their strain at a grasp of the notes had been released.

MISCELLANEA

Dr. Livingstone's Expedition.—The following are extracts from a letter from Dr. Livingstone, dated Mohilla Island, near Comoro, April 4, 1861:—"We went to Rovuma in February, and made an attempt to ascend that river in March. Our progress was arrested when only some 30 miles from the mouth, by observing that the water was falling at the rate of seven inches a day—we had come over some parts not more than five or six feet deep, and our vessel was drawing four and a half feet—so we had to make up our minds whether to proceed further and remain among a people whom we did not know till the next flood, or come back, and work on our old 'spoor' up the Shire.....For the general good we returned, and were favoured by a rise in the river of three or four feet. This last is said to be the last flood of the year, and made us fully alive to the fact that, from one cause or another, we were quite two months too late for successful exploration. From the little that we saw we are disposed to think favourably of the river as an entrance into Eastern Africa. It has a sandy bottom, three-quarters of a mile broad, and partakes much of the character of the Zambesi. Unlike that river, with its abominable bars, it flows into a magnificent bay. And the only danger in its mile-wide mouth, is a sort of 'bore' formed by the water of the river of a few fathoms meeting the ocean tide of nineteen fathoms; at full tide it is all smooth. By keeping near the shore it is quite safe at all periods of the tide. We have a very short delta, and the land rises up from the bank in a gentle slope to three or four hundred feet. It is well wooded, the ebony attaining a much larger size than it does anywhere on the Zambesi. The country is very beautiful, but there is something wrong among the people. Food seemed scarce in a soil where everything could grow. Half-caste Arabs appear to lord it over the general population, and they were inclined to do the same with us. When my brother took the Makololo on shore to cut wood, some of them came and assumed the airs we read of in countries further north. They demanded payment for the wood, and he offered to give it, provided that they should cut it. But no; they would seize that already cut. The Makololo were unarmed, but made a rush to their arms; they would not let their white men be imposed on; the Bastards made a rush the other way, and could scarcely be prevailed on to come back and take up the vegetables they had left behind. But for this little show of pluck we should have had the company of these half-castes at every village, fines levied on every possible pretext, and the word passed on beyond their beat that we were a herd of she-asses to be milked for the public benefit.I have always found that the presence of a trusty band of Makololo, though useless for ship work, was invaluable on land. It was not without regret that we gave up the project of a land journey with them up to Rovuma. It was the worst season for travelling; rain and heavy dews would have cut us up. By the time we reach the Shire we shall be in the healthier season, and a beginning will be made of the general labours from the other end of Nyassa to that which we looked on by the Rovuma. It is curious that all the people declare that Rovuma comes out by Nyassa; this, according to a curious idea that has come over the geographical mind in England, must mean that Nyassa comes out of Rovuma. I wish our friends would only tell us all about it beforehand; it would save us a great deal of trouble, and deliver us from the perplexity of guessing and grumbling. We see, for instance, Shire never discolours in flood, but is always of a dark mossy hue, carries a great deal of mica, has a muddy bottom, and never rises or falls more than a few feet. Rovuma rises some 5 or 6 feet, is very brown and muddy, but has a sandy bottom; water carries little or no mica, and tastes of rain rather than moss."

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